

SlapStick! ⁸

George
Rowe

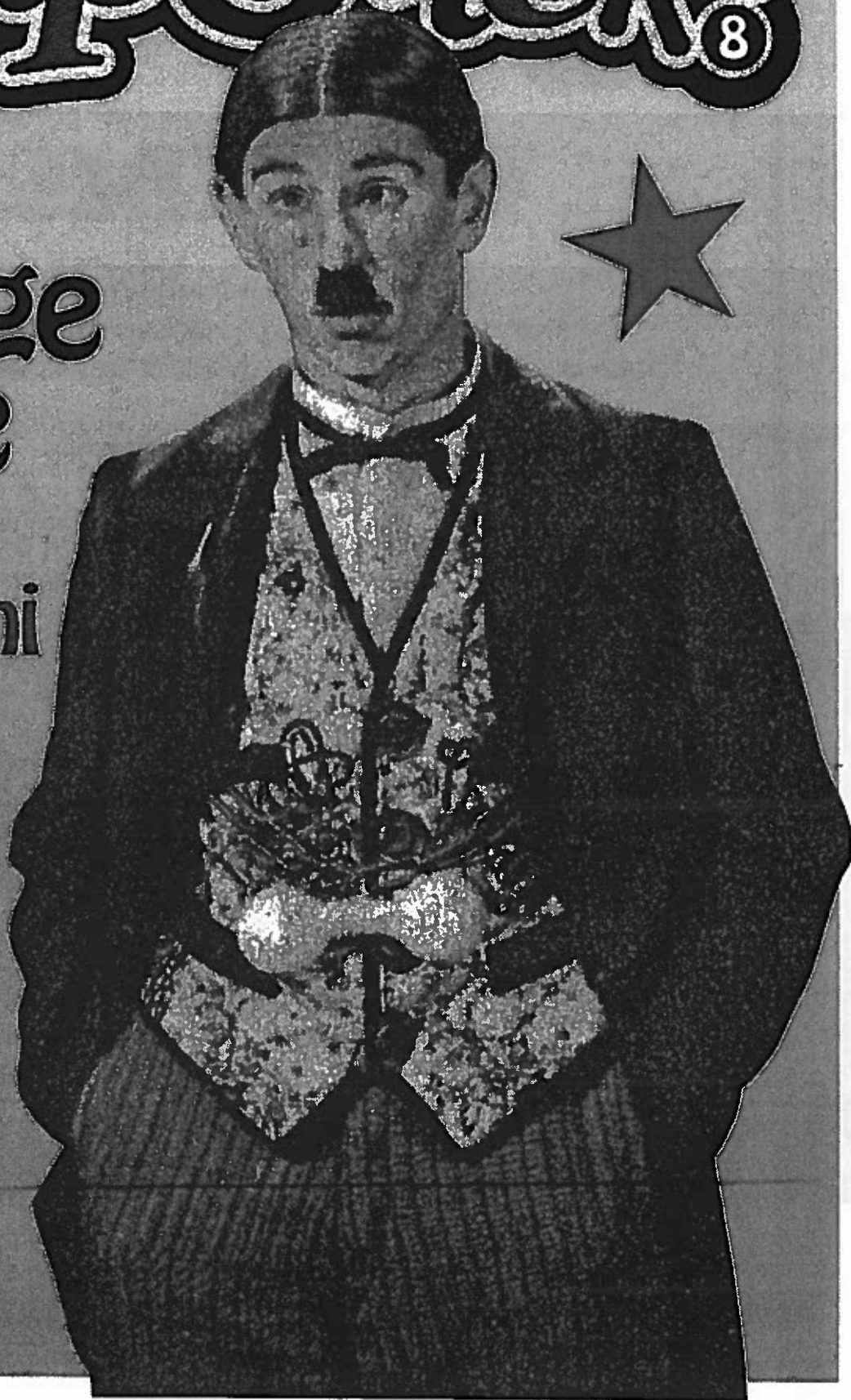
Marie
Mosquini

Eddie
Quillan

Victor
Moore

Ben
Turpin

and more



SlapStick!

WELCOME

Welcome to our eighth issue of Slapstick!

My thanks to all of those who made this number possible.

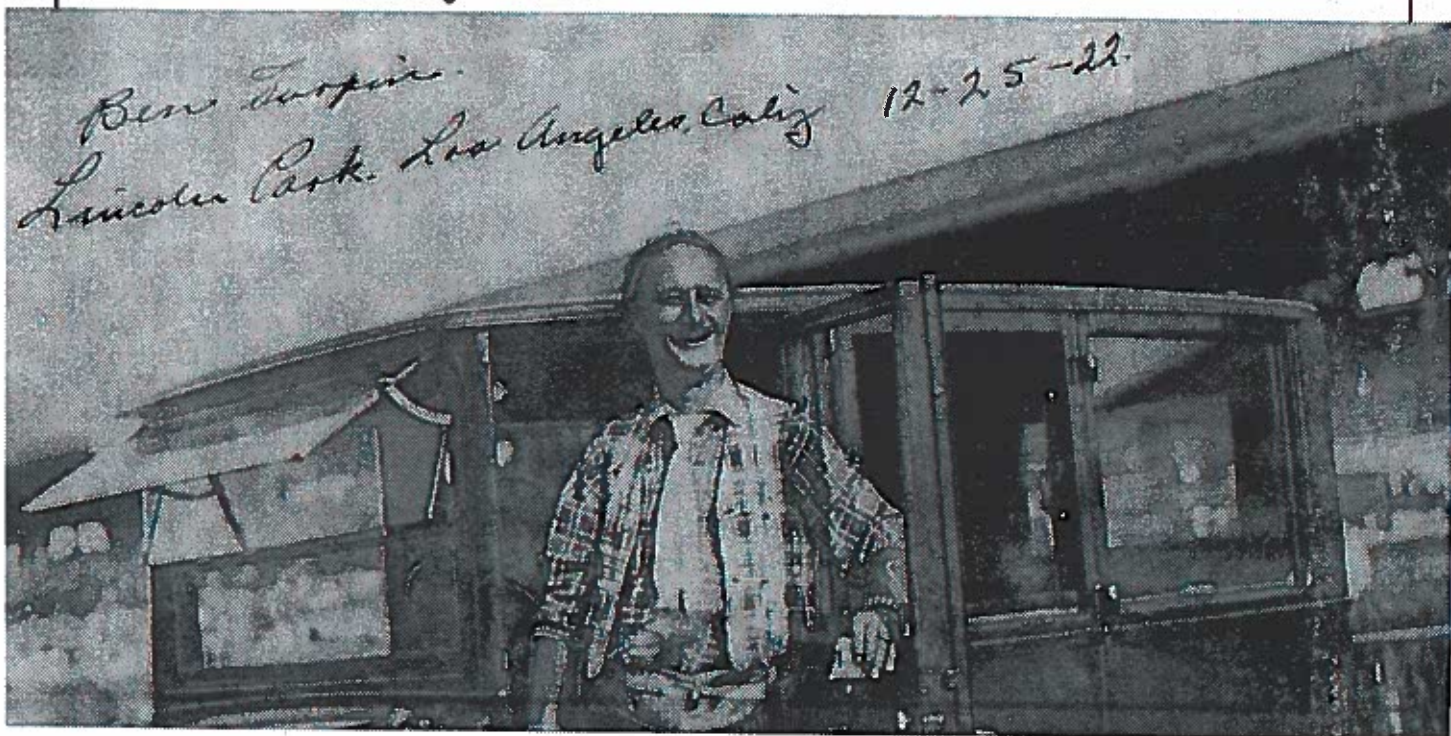
Hope you enjoy this one and will be back for the ninth in January 2004.

Your comments and suggestions are always welcome

and we look forward to hearing from you.

*Thanks
Rob
Steve*

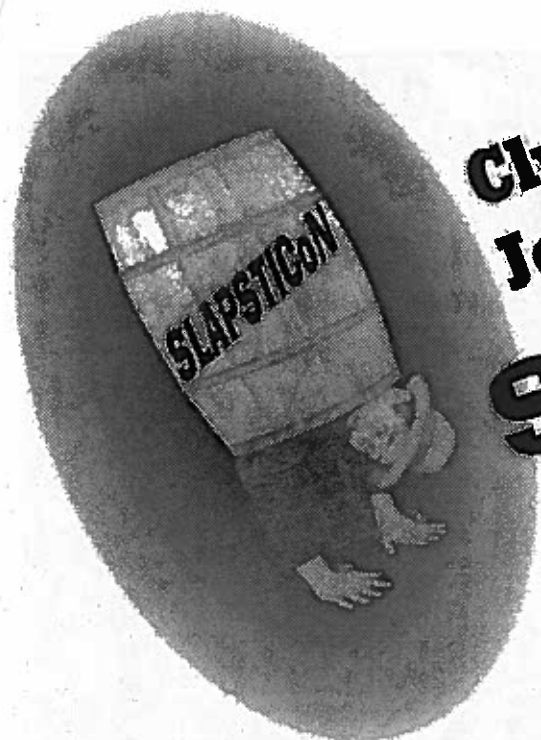
Steve 6/03



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Please address all communications to:

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Clyde sez . . .
Join me for

SLAPSTICON I

Spectrum Theater
Arlington, Virginia
July 10 - 13, 2003

It's a tribute to the Golden Age of Slapstick Comedy, 1910-1950 (and beyond). We'll showcase comics both famous & obscure, silent and talking, sung & unsung. Many rare & one-of-a-kind prints will be screened featuring the work of Charlie Chaplin, Buster Keaton, Harold Lloyd as well as lesser-known lights worthy of rediscovery: Charley Chase, Max Davidson, Mabel Normand, Ray Griffith, Charley Bowers, Monte Banks, Larry Semon and Lloyd Hamilton.

★

We'll screen rare titles such as:

Seein' Stars (Chaplin and Keaton together!)

The Unreal Newsreel (compendium of clips from lost Sunshine comedies!)

The Sleeping Porch (Raymond Griffith talks!)

Carter DeHaven in Character Studies (Keaton, Lloyd, Fairbanks, Valentino & Arbuckle)

THE MOST OF LLOYD HAMILTON • THE UNIDENTIFIED FOLLIES • I'LL TAKE MY KEATON RARE

★

Film program begins at the Rosslyn Spectrum (1611 N. Kent St., Arlington) at 1:00pm Thursday July 10 and runs through 5:00pm Sunday July 13.

★

With Live Accompaniment by Ray Brubacher, Mark Kotishion and Ben Modell

★

Four-day pre-registration is just \$50! After June 30 \$55.

Daily registration is \$20 per day.

★

The Official Hotel of the Slapsticon is the beautiful Hyatt Arlington, 1325 Wilson Blvd., Rosslyn, just two blocks from the Spectrum Theater & one block from Washington's clean, safe Metrorail system. Call 800-233-1234 and ask for the special Slapsticon rate of \$79 for Thursday through Sunday nights (plus applicable taxes).

★

**For more information visit our web site at www.slapsticon.org
Write Rob Farr at 2100 Clarendon Blvd., #402 Arlington, VA 22201.
E-mail Slapsticon@yahoo.com or call 703-228-3271.**

★

The Slapsticon is sponsored by Arlington County's Cultural Affairs Division, Department of Parks, Recreation & Community Resources with additional funding from the Friends of the Arlington Public Libraries.

Harold Lloyd's Birthplace to Become Museum

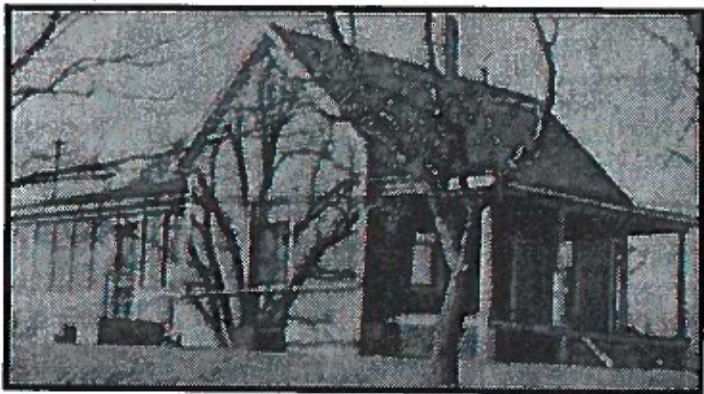
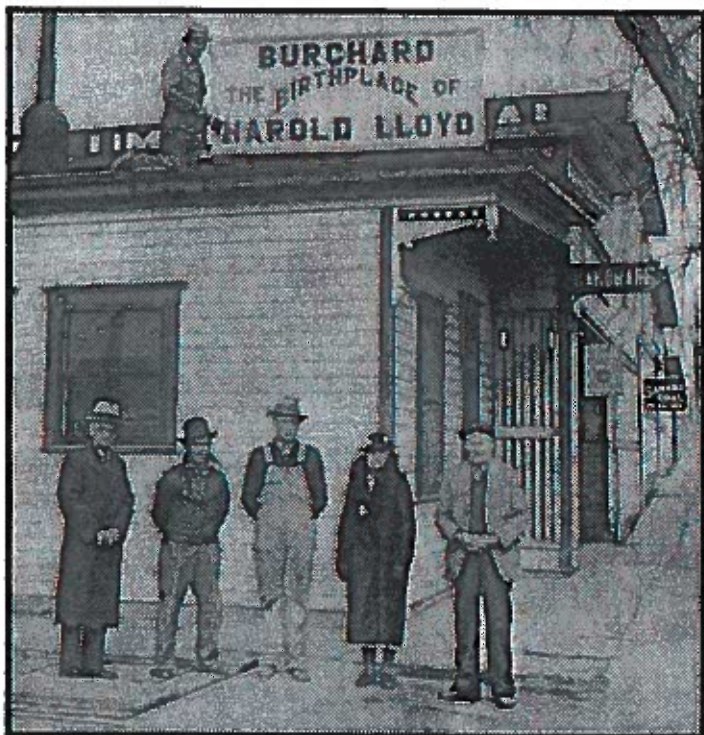
by Lon & Debra Davis

Think silent film comedy icons and what comes to mind? A tramp walking alone down a dusty road; an unsmiling gentleman straddling the front of a train; a man hanging from the hands of a clock. These are images that not only we, as silent movie buff, know – but actually share with popular culture. They have a voice, and therefore become an important way of relating to a wider audience. The images of these three giants need to be fostered and protected, and, in fact, made more accessible to the public. One way of doing this is by creating a museum for such individuals. At this exciting time there is such a movement to create an historic landmark – and for one of the screen's greatest: Harold Lloyd.

Harold was born on April 20, 1893, at 24 Pawnee Street in the tiny town of Burchard, Nebraska (population: 300). His father, James "Foxy" Lloyd, a man of many failed business enterprises, found it necessary to move the family quite often, so the Lloyds did not remain in Harold's original home for long. But the original frame cottage (all 800-square feet of it) still stands – 110 years after Harold's birth. Time and the harsh Nebraska winters have taken their toll on the structure over the years, and by the late 1990's there were plans to demolish the worn reminder of an earlier age. Fortunately, a group of intrepid Pawnee County citizens joined forces to raise funds to restore the house as a lasting tribute to the famed comedian.

In 1993 a four-day event was held in Burchard to commemorate Lloyd's centennial. Suzanne Lloyd Hayes, Harold's only grandchild, was on hand to answer questions and sign copies of a book she had compiled of her grandfather's 3-D photography. The well-publicized benefit was declared "Top Event of the Year" by the Nebraska Tourism Industry. In the ensuing years numerous fundraisers were held, which enabled the committee to retain the services of a noted architect from nearby Lincoln to oversee the restoration of the house. According to the project's legal representative, Joe Stehlik, the project is rapidly nearing completion. When open to the public, one room of the house will feature a large screen television that will play videos of such classic films as *Safety Last* (1923) and *The Kid Brother* (1927). Those familiar with these comedies can see why they admired Lloyd when he was in his prime. Visitors unfamiliar with the star can become better acquainted with the man on the clock.

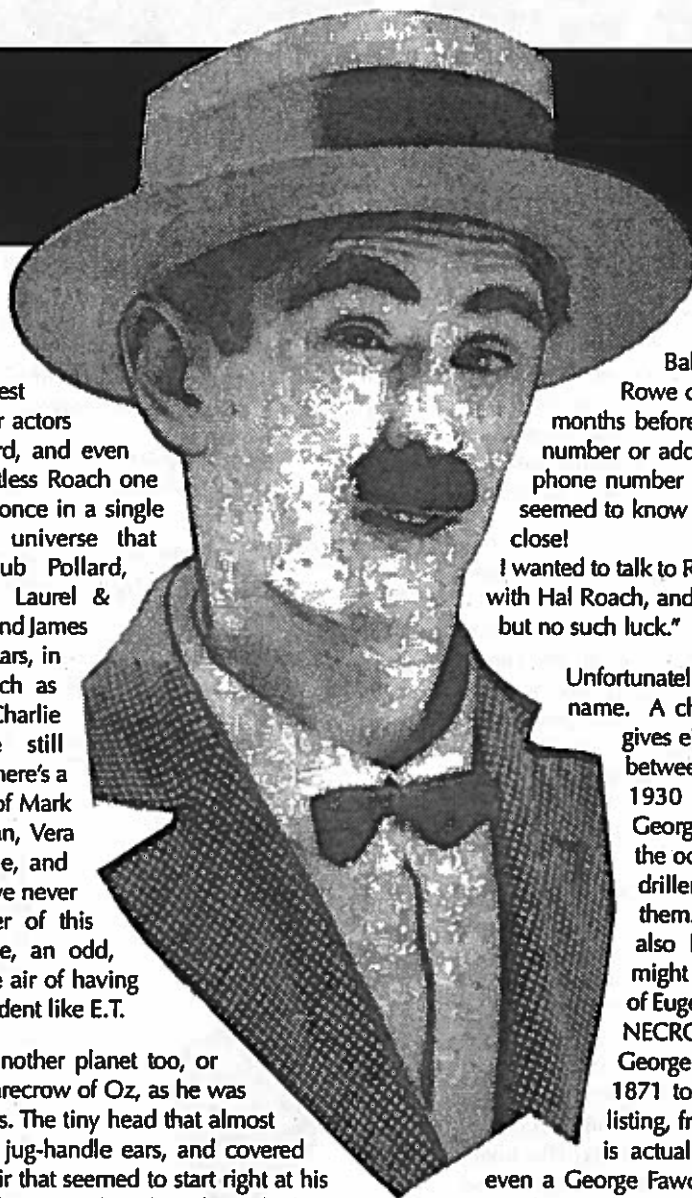
This Nebraska planning committee has been steadily turning the dream of opening the Lloyd house into a reality. They recently received a matching grant from the Nebraska Department of Economic Development. A necessary \$45,000 has yet to be raised. The foundation is therefore seeking help from film buffs around the world. As a gesture of gratitude for financial assistance, the donor's name will be inscribed on a Wall of Fame at the museum. (\$100 - \$499 represents bronze, \$500 - \$999 signifies silver, and \$1,000 + qualifies as gold.) All contributions are tax deductible and can be made to the Harold Lloyd Foundation of Burchard, Nebraska, P.O. Box 216, Burchard, NE 68323.



GEORGE ROWE

THE COCK-EYED WONDER

by Steve Massa



In the teens and 1920's the Hal Roach Studio had one of the best collections of comedy character actors in Hollywood. These second, third, and even fourth bananas appeared in countless Roach one and two-reelers (often more than once in a single short) and helped create the universe that surrounded Harold Lloyd, Snub Pollard, Charley Chase, Our Gang, and Laurel & Hardy. Some, like Edgar Kennedy and James Finlayson, became stars, or near stars, in their own right, while others such as Anita Garvin, Spec O'Donnell, Charlie Hall, and Tiny Sanford are still remembered and celebrated. But there's a large group made up of the likes of Mark Jones, Helen Gilmore, Earl Mohan, Vera White, Sammy Brooks, Billy Engle, and eternally old Gus Leonard that have never gotten their due. A key member of this neglected group is George Rowe, an odd, cross-eyed little man who had the air of having been dropped off on earth by accident like E.T.

Rowe looked like he was from another planet too, or could pass for L. Frank Baum's Scarecrow of Oz, as he was made up of odd mismatching parts. The tiny head that almost tapered to a point, adorned with jug-handle ears, and covered with middle-parted thick black hair that seemed to start right at his eyebrows. A moth-eaten toothbrush moustache, plus a long chicken neck that led to a small scrawny and undernourished body. Of course his most prominent feature were his eyes, whose pupils looked like magnets that were attracted to each other. Add it all together and you get the selective breeding poster child.

While items have turned up about obscure performers like Jess Devorska having been a former Russian opera singer, or that Barney Hellum's real name was Bjarne Hellum and that he was a noted Norwegian comedian before signing with Mack Sennett, sadly today George Rowe is as much of a man of mystery as he was on the screen eighty years ago, but not because of a lack of interest. Film historian Sam Gill attempted to locate him over thirty years ago "I tried to track him down in the summer of 1966, because Eddie

Baker told me that he had seen George Rowe on Hollywood Boulevard just a few months before, but that he didn't have a phone number or address for him. I never could find a phone number or address either, and no one else seemed to know where he might be living. I was so close!

I wanted to talk to Rowe about his experiences working with Hal Roach, and all the other great personnel there; but no such luck."

Unfortunately George Rowe is a very popular name. A check of the California Death Index gives eight likely George Rowes who died between 1966 and 1981. The 1920 and 1930 census records also lists many George Rowes in California, but all with the occupations of mechanic, laborer, oil driller, etc. – not a picture player among them. The Social Security Death Index also has multiple GR's, any of whom might be our boy, and the second edition of Eugene Michael Vazzana's SILENT FILM NECROLOGY (McFarland 2001) has a George Rowe included with the dates of 1871 to 1923, but the source obit for this listing, from the 11/15/1923 issue of Variety, is actually for a George Roux. There was even a George Fawcett Rowe who lived from 1824 to 1889 and was a famous New York stage actor.

A glimmer of hope came from film historian Brent Walker who, while checking old L.A. City Directories, found three photoplayers listed among many George Rowes –

- 1922: Rowe, Geo. H. photoplayer at 627 W. 92nd Street
- 1924: Rowe, Geo. photoplayer at 7276 Jasmine Avenue
- 1925: Rowe, Geo. B. photoplayer at 1217 W. 38th Place

Brent said that the other George Rowes were usually listed as machinists or clerks, or had no occupations listed at all. He also added "You may notice the discrepancy between George H. and George B., but I would imagine it was the same person and one of the initials is incorrect. Names as listed in the City Directory do



George Rowe and players in the Snooky comedy, *Beat It*

change from year to year. The 1922 address is in south central L.A., the 1924 Jasmine address is definitely our boy because it's smack dab in the middle of Culver City/Palms area (where the Roach lot was). The 1925 address is near U.S.C. and Exposition Park. The City Directories end in 1942, and then the phone directories pick up, but I looked at a 1955 phone directory and by that time they weren't listing jobs anymore and there were a ton of George Rowes."

George B. Rowe seems very likely to be his full name as certain references and listings for him exist under the name Ben Rowe, but searches of that name with all the possible variations, and combinations of George and Ben together, has led to the same brick walls. Looking for "the" George Rowe in the various historical records has been frustrating, very much like being the cop that chases Charlie Chaplin through the hall of mirrors in *THE CIRCUS* ('28). So we're still stuck with nothing but questions – Was he from vaudeville? Could he have possibly been British? Did he also work as a gagman at the Roach lot? Was he actually cross-eyed, or was it only a shtick he did on camera?

He seems to have entered the Hollywood scene at the very end of 1919 and made his home on the Roach lot. Turning up in a gazillion of their shorts, he did everything from major supporting roles to quick walk-on bits. Some of his fleeting appearances look like somebody went and grabbed him from another set for five minutes, as in Paul Parrott's *FRIDAY THE 13TH* ('22) where George shows up as a justice of the peace at the very end of the picture seemingly just so they can use of the gag of having his name be "I. C. Cross." Of course the gags are often about his skewed vision as when he happily takes the controls of the trolley in *TROLLEY TROUBLES* ('21) and mows down cops, veers through traffic and crashes through someone's living room, or when he's a member of a Russian firing squad ordered to shoot Stan Laurel in *FROZEN HEARTS* ('23) and hits everything in the room but Stan.

His true domain were the one-reelers that starred Snub Pollard, Eddie Boland or Paul Parrott where he fit perfectly in that world of slapstick surrealism and absurdity. In *PUNCH THE CLOCK* ('22) Snub has slept overnight in the doorway of the factory where he works because if he's late once more he'll get the sack. Afraid to leave his post Snub asks a bypassing George to get him a cup of coffee at the diner across the street. While George is gone, irate husband Eddie Baker comes by and mistakes Snub for his wife's



Paul Parrott and Roach players including Charles Stevenson, George Rowe and "Sunshine Sammy" Morrison in *Loose Change*

lover. Eddie pummels Snub and chases him all over the neighborhood. But every time there's a lull in the chase faithful George magically appears holding a cup of coffee for Snub. Wherever Snub is chased George is silently there with that coffee.

In addition to playing an oddball that just happens to wander on the scene and calls attention to himself by his eccentricity, Rowe

The Standard One Reel Comedy
Release of the World

Hal Roach Comedies



Paul Parrott



"Sunshine Sammy"



"Cratered Slim"

HAL ROACH has discovered and developed more comedy stars than anyone in the business.

His name on a comedy is just as much a guarantee of quality as the sterling mark on silver; or the Tiffany name on a ring. Week after week, year after year he has been turning out comedies that bear the marks of genius.

Exhibitors who are playing the Hal Roach comedies are assured that the new comedies, with Parrott, will continue to live up to the high reputation these productions have always enjoyed.

Pathécomedy

One Reel, One Every Week

sometimes plays a rival for the affections of the leading lady, as in *THE HIGH ROLLERS* ('22), and in shorts like *CALL A TAXI* ('20) he's practically on equal footing with Snub and Sunshine Sammy as part of a comedy trio. At the same time he seems to have been too gooney for the more realistic world of the Harold Lloyd films, although he does turn up in a small bit as a henpecked husband in *NEVER WEAKEN* ('21) and in the background of *GRANDMA'S BOY* ('22). And while his on-screen time was often brief, he made the most of the footage given to him and always got his laughs. In *LIGHT SHOWERS* ('22) he's a guest at a party given by Snub and Marie Mosquini at their flooded house. Water is leaking in all over, and when George is leaning at the piano listening to the music a stream of water sprouts from the floor and dampens his protruding rear-end. The close-up of Rowe's very slow realization of what's going on is one of the funniest things in the short.

Besides his eyes, his comic vocabulary consisted of an idiotic ear-to-ear Cheshire cat grin, and a dead pan that bordered on the comatose. A good example of the latter is in *MONEY TO BURN* ('20) where Rowe comes into the tailor shop where Snub Pollard and Sunshine Sammy work. Standing catatonically in the center of the room he gives not a flicker of response as everyone asks him what he wants. Finally to make sure that he's alive they jab him with a pin and he blurts out that he wants to buy a suit coat. As they try different jackets on him they have to keep sticking him so he'll bark out his response, and ultimately they sell him one with the hanger still in the back. The wonderful button to this routine has George out in front of the shop in his spiffy new jacket and he actually stirs himself to flirt with a cute girl. As they chat the hanger protruding from the back of his collar hooks on a pipe that is sticking out of the back of a nearby trunk. Suddenly the truck speeds off and George is drug down the street in a beautiful deep focus long shot worthy of Orson Welles and Gregg Toland.

Although he was a full-time member of the Roach stock company, he does turn up elsewhere. In the Chester Comedy *BEAT IT* ('21), starring Snooky the chimp, George is sitting at a table next to a large man in drag a la Henry Bergman, in the crummy cabaret where Snooky is a waiter and drummer in the pit band. Really just background with no business, George was probably keeping at least one eye on Snooky and soaking up some of her timing and comedy expertise. Also that year he had a small part in one of Henry Lehrman's First National Comedy Specials, *THE PUNCH OF THE IRISH*. As a guest at the society party given by Billy Engle and his



Snub Pollard and Marie Mosquini watch as Dr. George Rowe performs an examination on their little man.



Ethel Broadhurst seeks the help of a police officer as Paul Parrott throttles George in an unidentified Hal Roach comedy

wife (Frank J. Coleman in drag), he has some business and nice close-ups while rubbing elbows with Billy Armstrong and Virginia Rappe.

By 1921 Rowe was a fixture on the Roach lot. So much so that some Roach exhibitor ads included his picture captioned as "Cross-eyed Slim," and more than one item in the Motion Picture News refers to him as being known as "the wall-eyed gink." The following year brought George's first and only starring short, *HIGH TIDE* ('22). In it he played Professor Pepper from Salt Lake who, with his side-kick Sunshine Sammy, rescues castaways Ethel Broadhurst and Mark Jones from cannibals on a desert island. Whether this was just a one-shot or a pilot for a potential series is unknown, but with Rowe's otherworldly persona it seems likely that the nutty inventor character would have worked well for him, the way it did later for Snub Pollard and Charley Bowers. The review in the 3/25/1922 Moving Picture World said:

"This laughable single reel comedy distributed by Pathe and produced by Hal Roach, is a broad burlesque. It will get laughs from almost any audience. An amusing scene shows the arrival of a cross-eyed professor in a one-man submarine on a cannibal island. He and his companion, Sunshine Sammy, get into difficulties with cannibals."

Amazingly this film, considered lost and unseen for many years, suddenly turned up on eBay in January. A Canadian seller offered 16mm safety prints of this and other Hal Roach rarities, and had an eye-crossing array of frame scans illustrating each item's site. Ultimately *HIGH TIDE*, along with *SLIPPERY SLICKERS* ('20) and *MAKE IT SNAPPY* ('21), was acquired by Serge Bromberg of Lobster Films, which is good news as it means the films will be well taken care of and eventually gotten into circulation.

Possibly Rowe's best performance is in the Paul Parrott short *POST NO BILLS* ('23). Parrott is the co-owner of a neighborhood movie theatre and George is the press agent who's taken the day off to get married. The blushing bride is Helen Gilmore who looks to be about sixty-four years old and is three times as tall and wide as her optically challenged bridegroom. So nervous that his heart is flopping around in his chest like a beached flounder, George finds that he's neglected to get a marriage license. The bride-to-be prostrate with grief, he bravely sets out to save the day and get the license (although it would help if he'd open the door before dashing through the doorway). The rest of the short inter cuts George's mis-



George Rowe from the Stan Laurel comedy "Oranges and Lemons."

adventures securing the license with Parrott's maniacal papering of the town with theatre flyers. When Rowe arrives at the license bureau he tries to butt ahead in the line, but is soundly beaten for his cheek by little Sammy Brooks. Later when he's running back to the ceremony with license in hand he has a run-in with Parrott, who's tripping up pedestrians with banana peels and sticking flyers on their posteriors. Finally George triumphantly arrives back to his bride, like the cave man home from the successful hunt, but when he hands the minister the goods it turns out to be one of Parrott's flyers. Gilmore swoons for the umpteenth time and when George turns to comfort her it's found that the license has been pasted to his seat, and the ceremony proceeds for this match made in slapstick heaven.

Rowe's 1923 Roach contract still exists, and besides proving that he could sign his name, also tells us that his salary was \$150 a week. While hardly in the Mary Pickford or Charlie Chaplin league it's not too shabby compared to what the average Joe was making in 1923. Besides his re-signing, another important event that happened that year was the beginning of his harmonious working relationship with Stan Laurel. Laurel, fresh from a successful series of two-reelers produced by G.M. "Broncho Billy" Anderson and distributed by Metro Pictures, began working early in the year at Roach on one-reelers that would alternate with Paul Parrott's. This was Stan's second stay at the studio and while he was becoming a name comedian he was still searching to find the right approach to movie comedy. At this point his screen character hadn't jelled and he was working too hard, often laughing at his own antics as if to nudge the audience to laugh too.

Laurel seems to have appreciated George's zaniness and highlights his performances, using him in twenty of the twenty-five comedies that he made during this stay at Roach. In *SHORT ORDERS* ('23) Stan's the waiter and George the chef in a crummy diner and they exhibit real teamwork in the scenes where they unorthodoxly prepare the meals - i.e. cutting meat with a giant redwood tree saw and the catching and slicing of limburger cheese that's so strong it jumps around on the table. Thanks to Robert Youngson, *KILL OR CURE* ('23) contains one of Rowe's best known performances as the deaf man who stands and blankly watches as Laurel goes through his entire salesman spiel. George looks as his most cretinous in this bit and doesn't bat an eye or move a muscle until William Gillespie comes up and signs that it's time to eat. When they leave it reveals the Deaf Institute sign on the gate so Stan improvises his own version of sign language for the next passerby, battle-ax Helen Gilmore, and

gets pounded for his performance. George also has good roles and business in *POSTAGE DUE*, *NEAR DUBLIN*, and *RUPERT OF HEE HAW* (all 1924). Although promoted to two-reelers midway through the series Stan was eventually let go by Roach in early 1924. The story goes that Stan's relationship with his common-law wife Mae was affecting his abilities in front of the camera, but he would return to Roach in a year Mae-less and with a successful series for Joe Rock under his belt.

By 1925 a change was going on at the Roach studio. The style of the films was becoming more realistic, favoring stronger story lines and a slower pace. At this time *Our Gang* and *Charley Chase* were the biggest attractions on the lot, which set the tone for more identifiable characters and use of clever sight-gags with less out-and-out slapstick. The antic and cartoony comedies of the Pollard and Parrott type were being phased out, and George Rowe with them. Despite his reputation as a benevolent boss, Hal Roach never had a problem getting rid of performers if he felt their usefulness was over. Good examples of this are the abrupt terminations of Edna Marion, Viola Richard and Dorothy Coburn in 1928, and Charley Chase's firing in 1936. Hand-written on the envelope that contains Rowe's 1923 contract is "Employment terminated June 27, 1925 by verbal agreement," even though there was still four and a half months to go on the contract. After leaving the studio George continues to show up in Roach releases for almost an entire year, until mid-1926, mostly in a series of Parrott shorts originally shot in 1921 and 1922. Ironically one of his best parts, as Jimmy Finlayson's cameraman and co-star, in the short *UNFRIENDLY ENEMIES* ('25) was shot just a month before his termination, and was directed by his buddy Stan Laurel who had just returned for his third and permanent stay on the Roach lot.

Snub Pollard, after his heave-ho from Roach, did a twelve month tour of vaudeville and then signed with Weiss Brothers Artclass Pictures Corporation in 1926 for a new starring series of two-reelers that ultimately teamed him with another ex-Roach employee, Marvin "Fatty" Loback. When Paul Parrott's series was curtailed he stayed at the studio, moving behind the camera as director James Parrott. As such he directed tons of Roach comedies until he was let go in the early 1930's, although he later returned to contribute gags for some of Laurel & Hardy's features. But what Rowe did on his exit is a total question mark. Since so many films are missing he may have worked at other comedy shorts shops, or even done bits in features, but so far there have been no definite sightings of him during this period.

His next blip on the cinematic radar screen occurs in 1928 with a quick cameo as a cross-eyed pedestrian in Laurel & Hardy's *YOU'RE DARN TOOTIN'*. After this he turns up very briefly in two non-Roach shorts. In *ALL WASHED UP* (6/2/1928) a Larry Darmour produced comedy starring Al Cooke, a group of thugs are trying to kill Al. George is one of them and there's a quick shot of him sticking his head out of a window after he's dropped barrels and rocks on Cooke and Barney Hellum. The other appearance is in the Christie comedy *LOOSE CHANGE* (6/10/1928) where Rowe is one of four people standing and watching Jack Duffy's antics getting off a train at a station. In this one-minute scene he's dressed in a nice suit and hat, but unfortunately the camera never gets close enough to see if his eyes are crossed or not. *TWO TARS* (11/3/1928) may be his last known appearance. He's often listed as being in the film, and while he isn't visible after repeated viewings, he may have been one of the background motorists. After this brief period of return in 1928 he seems to disappear from films altogether and permanently (although currently there's an unconfirmed rumor that he turns up in

an unbilled bit in the 1933 Warren William feature, *THE MIND READER*).

It's really too bad that he doesn't show up in at least one Roach talkie, as it would be fascinating to hear his voice. But like fellow oddball Larry Semon, what kind of voice could possibly match that image? While it's a shame that Eddie Baker didn't get his phone number and address back in 1966 so that Sam Gill could have contacted him and gotten the inside dope on his life and career (as Sam's been able to do with many veterans of silent comedy), in some ways the mystery makes Rowe more intriguing, and gives an extra zing to when he pops up unexpectedly in a short that's similar to the feeling you get when you find all the Ninas in an Al Hirschfeld drawing. Although we may never find out the details of his life, at least we still have many of the appearances he made during his short film career to laugh at and enjoy.

My thanks to Robert Arkus, Alice Artzt, Rob Farr, Rich Finnegan, Sam Gill, Mark Heller, Tommie Hicks, Cole Johnson, Mark Johnson, Richard Koszarski, Bruce Lawton, Hooman Mehran, Joe Moore, Elif Rongen, Steve Rydzewski, Rick Sheckman, Brent Walker, Steve Winer, Henry Zom, Madeline F. Matz and Rosemary Hanes at the Library of Congress, and the George Rowe Society, for info, films, photos, and lots of encouragement.

George Rowe Filmography

The following titles were produced by Hal Roach and distributed by Pathe unless otherwise noted. Most of these films are generally available on film and video, but archive information is listed for some of the rarer titles. This is just a first attempt to list Rowe's films, as he certainly appeared in many Roach shorts that are unavailable today, which makes them difficult to identify since he was rarely mentioned in reviews or publicity material.

Filmography Key:

PD = Producer, D = Director, C = Cast, Dist = Distributor.

Films marked with an asterisk are known to exist.

EH = Eastman House, Rochester, New York.

LOB. = Lobster Films, Paris.

MoMA. = The Museum of Modern Art, New York.

NFA. = National Film Archive, London.

1919

TOUGH LUCK (12/21/1919) D: Fred Newmeyer. C: Snub Pollard, Mildred Davis, Sunshine Sammy Morrison, George Rowe, Gaylord Lloyd. 1rl.

1920

*CRACKED WEDDING BELLS** (4/4/1920) D: Thomas LaRose. C: Snub Pollard, Marie Mosquini, Sunshine Sammy Morrison, Eddie Boland, George Rowe, Wallace Howe. 1rl.

*ANY OLD PORT** (6/27/1920) C: Snub Pollard, Marie Mosquini, George Rowe, William Gillespie, Charles Stevenson, Sunshine Sammy Morrison, Noah Young, Sammy Brooks, Eddie Boland, Hughie Mack. 1rl.

*CALL A TAXI** (7/25/1920) C: Snub Pollard, Marie Mosquini, Sunshine Sammy Morrison, George Rowe, Sammy Brooks, Hughie Mack, Charles Stevenson. 1rl.

*MONEY TO BURN** (8/29/1920) C: Snub Pollard, Marie Mosquini, Sunshine Sammy Morrison, George Rowe, Hughie Mack, Charles Stevenson, William Gillespie. 1rl.

*GO AS YOU PLEASE** (9/12/1920) D: Alf Goulding. C: Snub Pollard, Marie Mosquini, George Rowe, Hughie Mack, Sammy Brooks, Sunshine Sammy Morrison, Gaylord Lloyd. 1rl. (MoMA).

*DOING TIME** (9/26/1920) C: Snub Pollard, Marie Mosquini, Noah Young, Charles Stevenson, Mollie Thompson, George Rowe. 1rl.

1921

*THE PUNCH OF THE IRISH** (1921) Henry Lehrman Comedies. Dist: First National. D: Noel M. Smith. C: Billy Engle, Virginia Rappe, Frank J. Coleman, Billy Armstrong, George Rowe. 2rls. (MoMA).

*BEAT IT** (1/9/1921) PD: C. L. Chester. Dist: Educational Pictures. D: William S. Campbell. C: Snooky the Human-Zee, Ida Mae McKenzie, Hap Ward, James Donnelly, George Rowe, Eva McKenzie. 2rls.

*MAKE IT SNAPPY** (3/13/1921) C: Snub Pollard, Marie Mosquini, Hughie Mack, Sunshine Sammy Morrison, George Rowe. 1rl. (LOB).

*RUSH ORDERS** (4/10/1921) D: Charles Parrott. C: Snub Pollard, Marie Mosquini, Sunshine Sammy Morrison, Hughie Mack, George Rowe, Sammy Brooks. 1rl.

*BIG GAME** (5/22/1921) D: Alf Goulding. C: Snub Pollard, Marie Mosquini, Sunshine Sammy Morrison, George Rowe. 1rl.

*THE HIGH ROLLERS** (6/26/1921) D: Alf Goulding. C: Snub Pollard, Marie Mosquini, Sunshine Sammy Morrison, George Rowe, Sammy Brooks, Mark Jones, James T. Kelly. 1rl.

*ON THEIR WAY** (9/11/1921) D: Nick Barrows. C: Eddie Boland, Ethel Broadhurst, George Rowe, James T. Kelly, Sammy Brooks, Tiny Ward, Bud Jamison, Wallace Howe. 1rl.

*THE LUCKY NUMBER** (10/2/1921) D: Erle C. Kenton. C: Gaylord Lloyd, Estelle Harrison, George Rowe, Sammy Brooks, Mark Jones, William Gillespie, Charles Stevenson, Mollie Thompson. 1rl.

*A ZERO HOUR** (10/9/21) D: Erle Kenton. C: Gaylord Lloyd, Estelle Harrison, George Rowe. 1rl.

*DODGE YOUR DEBTS** (10/16/1921) D: Erle C. Kenton. C: Gaylord Lloyd, Estelle Harrison, George Rowe, William Gillespie. 1rl.

*NEVER WEAKEN** (10/22/1921) Dist: Associated Exhibitors / Pathe. D: Fred Newmeyer. Au: Hal Roach & Sam Taylor. C: Harold Lloyd, Mildred Davis, Roy Brooks, Mark Jones, Charles Stevenson, George Rowe, Marie Mosquini, Helen Gilmore, William Gillespie, Wallace Howe, Sammy Brooks. 3rls.

*TROLLEY TROUBLES** (10/23/1921) D: Alf Goulding. C: Gaylord Lloyd, Beatrice LaPlante, George Rowe, Vera White, James T. Kelly. 1rl.

*FIFTEEN MINUTES** (10/30/1921) D: Charles Parrott. C: Snub Pollard, Marie Mosquini, George Rowe, Vera White, Noah Young, William Gillespie, Mark Jones. 1rl.

*ON LOCATION** (11/6/1921) D: Charles Parrott. C: Snub Pollard, Marie Mosquini, Noah Young, George Rowe, Tiny Ward, Mark Jones, Wallace Howe, William Gillespie. 1rl.

THE PICKANINNY* (12/4/1921) D: James Parrott & Robert Kerr. C: Sunshine Sammy Morrison, Joe White, Vera White, Ethel Broadhurst, Mark Jones, George Rowe, Tiny Ward, Sammy Brooks, Eddie Baker. 1rl.

1922

TRY, TRY AGAIN* (1/1/1922) D: Raymond Grey. C: Paul Parrott, Ethel Broadhurst, Sunshine Sammy Morrison, George Rowe, Marvin Loback. 1rl.

LOOSE CHANGE* (1/15/1922) D: Raymond Grey. C: Paul Parrott, Ethel Broadhurst, Mark Jones, William Gillespie, Charles Stevenson, Sunshine Sammy Morrison, George Rowe, Sammy Brooks, Tiny Ward. 1rl.

HIGH TIDE* (3/19/1922) D: Nick Barrows. C: George Rowe, Sunshine Sammy Morrison, Ethel Broadhurst, Mark Jones. 1rl. (LOB).

STAND PAT* (4/16/1922) D: Raymond Grey. C: Paul Parrott, Ethel Broadhurst, Sunshine Sammy Morrison, Eddie Baker, Mark Jones, George Rowe. 1rl.

LIGHT SHOWERS* (5/14/1922) D: Charles Parrott. C: Snub Pollard, Marie Mosquini, Noah Young, George Rowe, Mark Jones, William Gillespie, Vera White, Gaylord Lloyd. 1rl. A condensed version of this short appears in Robert Youngson's 30 YEARS OF FUN ('63).

THE MOVIE* (5/28/1922) D: Charles Parrott. C: Snub Pollard, Marie Mosquini, Noah Young, George Rowe, Charles Parrott. 1rl. A condensed version of this short appears in the beginning of Robert Youngson's THE DAYS OF THRILLS AND LAUGHTER ('61).

PUNCH THE CLOCK* (6/4/1922) D: William Beaudine. C: Snub Pollard, Marie Mosquini, Eddie Baker, George Rowe, William Gillespie, Mark Jones. 1rl.

HALE AND HEARTY* (6/18/1922) D: Al Santell. C: Snub Pollard, Marie Mosquini, Eddie Baker, George Rowe. 1rl.

FRIDAY THE 13th* (7/2/1922) D: James Davis. C: Paul Parrott, Jobyna Ralston, Eddie Baker, Mark Jones, Vera White, George Rowe, Wallace Howe. 1rl.

THE DUMB-BELL* (7/16/1922) D: Charles Parrott. C: Snub Pollard, Marie Mosquini, Noah Young, William B. Davidson, George Rowe, Wallace Howe, Charles Stevenson, William Gillespie, Sammy Brooks, Lincoln Steadman. 1rl.

THE SLEUTH* (7/16/1922) D: Raymond Grey. C: Paul Parrott, Mark Jones, Beth Darlington, George Rowe, Sammy Brooks, William Gillespie, Sunshine Sammy Morrison, Lincoln Steadman, Charles Stevenson. 1rl.

TAKE NEXT CAR* (7/30/1922) D: Jay A. Howe. C: Paul Parrott, Jobyna Ralston, Eddie Baker, George Rowe, Wallace Howe, Jack Ackroyd, Sammy Brooks. 1rl.

GRANDMA'S BOY* (9/3/1922) D: Fred Newmeyer. Au: Hal Roach & Sam Taylor. C: Harold Lloyd, Mildred Davis, Charles Stevenson, Anna Townsend, Dick Sutherland, Mark Jones, May Wallace, Roy Brooks, George Rowe, Gaylord Lloyd. 5rls.

THE LANDLUBBER* (9/10/1922) D: James Davis. C: Paul Parrott, Jobyna Ralston, Eddie Baker, Wallace Howe, Marvin Loback, Sammy Brooks, Lincoln Steadman. 1rl.

FIRE FIGHTERS* (10/8/1922) D: Robert McGowan & Tom McNamara. C: Jackie Condon, Sunshine Sammy Morrison, Peggy Cartwright, Farina Hoskins, Winston Doty, Weston Doty, Monty O'Grady, Dinah the Mule, George Rowe, Charles Stevenson, Ernie Morrison Sr. 2rls.

OUT ON BAIL* (10/15/1922) D: James Davis. C: Paul Parrott, Jobyna Ralston, Eddie Baker, George Rowe, Wallace Howe. 1rl.

THE GOLF BUG* (10/29/1922) D: James Davis. C: Paul Parrott, Jobyna Ralston, George Rowe, Eddie Baker, Marvin Loback, Roy Brooks, Mickey Daniels. 1rl. (LOC, LA)

YOUNG SHERLOCKS* (11/26/1922) D: Robert McGowan & Tom McNamara. C: Sunshine Sammy Morrison, Jackie Condon, Peggy Cartwright, Mickey Daniels, Jackie Davis, Farina Hoskins, Mary Korman, Dinah the Mule, Charles Stevenson, Dick Gilbert, George Rowe, Charley Young, Dot Farley, Ernie Morrison Sr., William Gillespie, Roy Brooks, Ed Brandenburg, Wallace Howe. 2rls.

BLAZE AWAY* (12/3/1922) D: Jay A. Howe. C: Paul Parrott, Jobyna Ralston, Eddie Baker, George Rowe, Sammy Brooks, Wallace Howe, Mark Jones, Marvin Loback, Sam Lufkin. 1rl.

1923

WATCH YOUR WIFE* (1/7/1923) D: Jay A. Howe. C: Paul Parrott, Jobyna Ralston, Mark Jones, Eddie Baker, Charles Stevenson, George Rowe. 1rl.

PASTE AND PAPER* (1/14/1923) D: George Jeske. C: Paul Parrott, Jobyna Ralston, Eddie Baker, George Rowe. 1rl.

JAILED AND BAILED* (2/11/1923) D: Jay A. Howe. C: Paul Parrott, Jobyna Ralston, Eddie Baker, George Rowe, Wallace Howe, Sammy Brooks, Marvin Loback, Lincoln Steadman, Sam Lufkin. 1rl. (MoMA)

TIGHT SHOES* (2/25/1923) D: George Jeske. C: Paul Parrott, Jobyna Ralston, Eddie Baker, George Rowe, Sammy Brooks, Helen Gilmore, Mark Jones, Jocko. 1rl.

BEFORE THE PUBLIC* (3/4/1923) D: Charles Parrott. C: Snub Pollard, Marie Mosquini, Noah Young, James Finlayson, Charles Stevenson, Wallace Howe. George Rowe and Sammy Brooks appear on slides shown in movie theatre. 2rls.

SHOOT STRAIGHT* (3/11/1923) D: Jay A. Howe. C: Paul Parrott, Jobyna Ralston, George Rowe. 1rl.

THE SMILE WINS* (4/8/1923) D: George Jeske. C: Paul Parrott, Eddie Baker, Ena Gregory, George Rowe, Sammy Brooks, Marvin Loback, Wallace Howe, Lincoln Steadman. 1rl. (LOB).

WHITE WINGS* (5/13/1923) D: George Jeske. C: Stan Laurel, Katherine Grant, James Finlayson, Marvin Loback, George Rowe, Vera White, Mark Jones. 1rl.

PICK AND SHOVEL* (6/17/1923) D: George Jeske. C: Stan Laurel, James Finlayson, Katherine Grant, Sammy Brooks, George Rowe, William Gillespie. 1rl.

COLLARS AND CUFFS* (7/1/1923) D: George Jeske. C: Stan Laurel, Mark Jones, Eddie Baker, George Rowe, Sammy Brooks, Jack Ackroyd. 1rl.

THE UNCOVERED WAGON* (7/8/1923) D: Jay A. Howe. C: Paul Parrott, Noah Young, Katherine Grant, Mark Jones, George Rowe, Wallace Howe. 1rl.

KILL OR CURE* (7/15/1923) D: Percy Pembroke. C: Stan Laurel, Katherine Grant, Roy Brooks, Noah Young, Eddie Baker, George Rowe, Helen Gilmore, William Gillespie, Sammy Brooks, Charles Stevenson. 1rl.

POST NO BILLS* (8/5/1923) D: Ralph Cedar. C: Paul Parrott, Marie Mosquini, Ford West, George Rowe, Helen Gilmore, Noah Young, Sammy Brooks, Mark Jones, Jack Ackroyd, Bobby Ray. 1rl.

ORANGES AND LEMONS* (8/12/1923) D: George Jeske. C: Stan Laurel, Katherine Grant, Eddie Baker, George Rowe, Sammy Brooks, Martin Wolfkeil. 1rl.

LIVE WIRES (8/26/1923) D: Jay A. Howe. C: Paul Parrott, Noah Young, George Rowe. 1rl.

SHORT ORDERS* (9/2/1923) D: Percy Pembroke (& Ralph Cedar). C: Stan Laurel, Marie Mosquini, Eddie Baker, Jack Ackroyd, George Rowe, Mark Jones, Charles Stevenson. 1rl.

TAKE THE AIR* (9/9/1923) D: Ralph Cedar. C: Paul Parrott, Katherine Grant, Mark Jones, Noah Young, George Rowe, Eddie Baker, Sammy Brooks. 1rl.

A MAN ABOUT TOWN* (9/16/1923) D: George Jeske. C: Stan Laurel, James Finlayson, Katherine Grant, Mark Jones, George Rowe, Charles Stevenson, Sunshine Hart, Eddie Baker, Sam Lufkin, Sammy Brooks. 1rl. (MoMA).

ROUGHEST AFRICA* (9/30/1923) D: Ralph Cedar. C: Stan Laurel, James Finlayson, Katherine Grant, George Rowe. 1rl.

FROZEN HEARTS* (10/28/1923) D: Jay A. Howe. C: Stan Laurel, Katherine Grant, James Finlayson, Mae Laurel, Tyler Brooke, George Rowe, Earl Mohan, Sammy Brooks, Jack Gavin. 2rls.

THE SOILERS* (11/25/1923) D: Ralph Cedar. C: Stan Laurel, James Finlayson, Ena Gregory, George Rowe, Mae Laurel, Eddie Baker, Billy Engle, Billy Engle, Jack Ackroyd, Glenn Tryon, Jack Gavin, Marvin Loback, Joe Bordeaux. 2rls.

JOIN THE CIRCUS* (12/2/1923) D: George Jeske. C: Snub Pollard, Paul Parrott, George Rowe, Katherine Grant, Marvin Loback, Earl Mohan, Charles Stevenson. 1rl.

SCORCHING SANDS* (12/9/1923) D: Robin Williamson (& Ward Hayes). C: Stan Laurel, James Finlayson, Katherine Grant, Mark Jones, George Rowe, Merta Sterling, Billy Engle, Sammy Brooks. 1rl.

MOTHER'S JOY* (12/23/1923) D: Ralph Cedar. C: Stan Laurel, James Finlayson, Ena Gregory, Mae Laurel, Jack Ackroyd, William Gillespie, Helen Gilmore, George Rowe, Charlie Hall. 2rls.

1924

THE BIG IDEA* (1/13/1924) D: George Jeske. C: Snub Pollard, Billy Engle, Blanche Mehaffey, George Rowe, Glenn Tryon, Jack Ackroyd, Marvin Loback. 1rl.

SMITHY* (1/20/1924) D: George Jeske. C: Stan Laurel, James Finlayson, Katherine Grant, Jack Gavin, George Rowe, William Gillespie, Glenn Tryon, Fred Karno Jr., Eddie Baker, Marvin Loback, Sammy Brooks. 2rls.

POSTAGE DUE* (2/17/1924) D: George Jeske. C: Stan Laurel, James Finlayson, Ena Gregory, George Rowe, Eddie Baker, William Gillespie, Dick Gilbert, Martin Wolfkeil, Jack Ackroyd, Charlie Hall. 2rls.

ZEB VS PAPRIKA (3/16/1924) D: Ralph Cedar. C: Stan Laurel, James Finlayson, Ena Gregory, George Rowe, Eddie Baker, Dick Gilbert, Sammy Brooks. 2rls.

FRIEND HUSBAND* (7/6/1924) D: Ward Hayes. C: Snub Pollard, Louise Carver, George Rowe, Blanche Mehaffey, Billy Engle, Eddie Baker, Sam Lufkin. 1rl.

BROTHERS UNDER THE CHIN (4/13/1924) D: Ralph Cedar. C: Stan Laurel, James Finlayson, Ena Gregory, William Gillespie, Noah Young, Sammy Brooks, George Rowe. 2rls.

NEAR DUBLIN* (5/11/1924) D: Ralph Cedar. C: Stan Laurel, James Finlayson, Ena Gregory, George Rowe, Jack Gavin, Mae Laurel. 2rls.

APRIL FOOL* (5/18/1924) D: Ralph Cedar. C: Charley Chase, Blanche Mehaffey, Noah Young, Jack Gavin, George Rowe, Helen Gilmore, Sam Lufkin. 1rl.

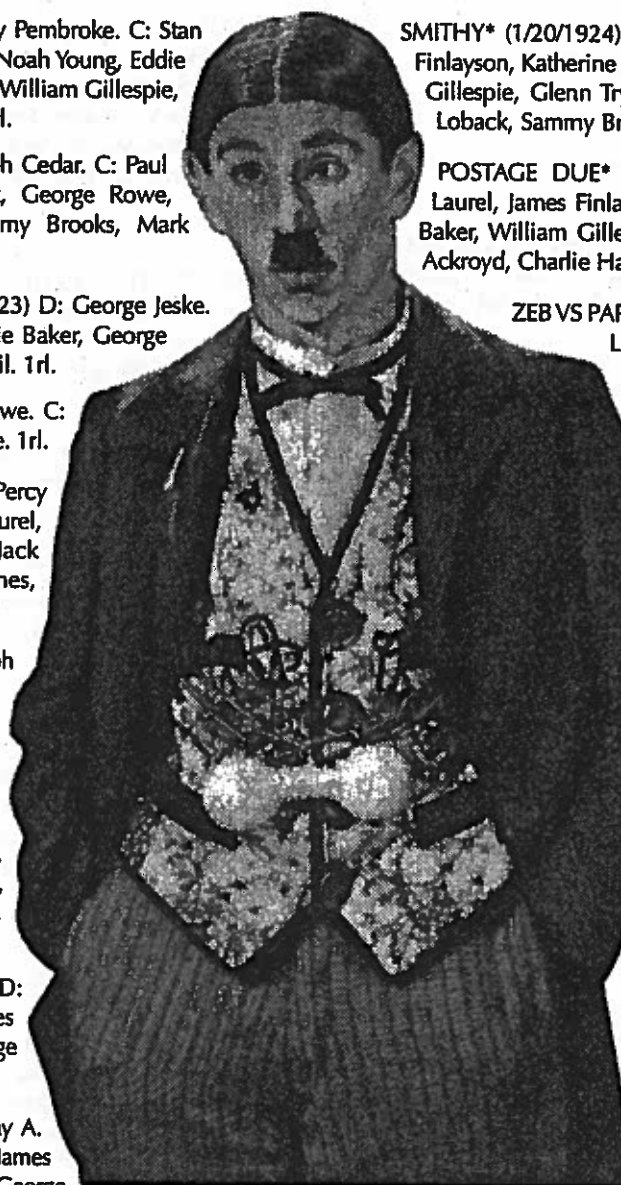
BEFORE TAKING* (6/1/1924) D: Ralph Cedar. C: Earl Mohan, Billy Engle, Ena Gregory, Gus Leonard, George Rowe, James Finlayson. 1rl.

RUPERT OF HEE HAW* (6/8/1924) D: Percy Pembroke. C: Stan Laurel, Billy Engle, Ena Gregory, Sammy Brooks, Mae Laurel, Pierre Coven, George Rowe, Martin Wolfkeil, Al Ochs, Al Forbes, Kewpie Morgan, Jack Gavin, Irene Lentz, Gary Horton, Alith Cruze, Dick Gilbert, Pal the dog, Harry Bayfield, Charlie Lloyd, Joe Cobb, Mickey Daniels, Sunshine Sammy Morrison, Mary Komman, Jackie Condon. 2rls. (MoMA).

THE WIDE OPEN SPACES (7/6/1924) D: George Jeske. C: Stan Laurel, Ena Gregory, James Finlayson, Noah Young, Sammy Brooks, George Rowe. 2rls.

SHORT KILTS* (8/3/1924) D: George Jeske. C: Stan Laurel, Mickey Daniels, Mary Komman, George Rowe, Leo Willis, Ena Gregory, Jack Gavin, Martin Wolfkeil, Sammy Brooks, Helen Gilmore, Patsy O'Byrne, Joy Winthrop, Ouida Wildman, Charlie Lloyd, Al Ochs, Al Forbes. 2rls.

OUTDOOR PAJAMAS* (9/14/1924) D: Leo McCarey. C: Charley Chase, Martha Sleeper, George Rowe, Leo Willis, Jack Gavin, Lyle Tayo, Beth Darlington, Jules Mendel, Charles Bachman. 1rl.



HOT HEELS (11/9/1924) D: George Jeske. C: Glenn Tryon, Ena Gregory, James Finlayson, Leo Willis, George Rowe. 2rls.

1925

THE WAGES OF TIN* (1/4/1925) D: Roy Clements. C: Glenn Tryon, Billy Engle, Noah Young, George Rowe. 2rls. (NFA).

THE HAUNTED HONEYMOON (3/29/1925) D: Ted Wilde & Fred Guiol. C: Glenn Tryon, Blanche Mehaffey, James Finlayson, Yorke Sherwood, George Rowe, Helen Gilmore, Jules Mendel, Janet Gaynor. 2rls.

IS MARRIAGE THE BUNK?* (3/29/1925) D: Leo McCarey. C: Charley Chase, Katherine Grant, Marie Mosquini, William Gillespie, George Rowe, Rolfe Sedan, Sammy Brooks, Frank Terry. 1rl.

LOOKING FOR SALLY* (5/10/1925) D: Leo McCarey. C: Charley Chase, Katherine Grant, Noah Young, Leo Willis, Bynunsky Hymen, John Prince, Rolfe Sedan, Jack Gavin, George Rowe, Sammy Brooks, Eleanor Vandever, Richard Daniels, William Gillespie, Jules Mendel. 2rls.

WILD PAPA (5/17/1925) D: Jay A. Howe (& Nick Barrows). C: Frank Butler, Sydney D'Albrook, Laura Roessing, Katherine Grant, Oliver Hardy, George Rowe, Jules Mendel. 2rls.

OFFICIAL OFFICERS* (6/28/1925) D: Robert McGowan. C: Mickey Daniels, Joe Cobb, Jackie Condon, Mary Komman, Farina Hoskins, Johnny Downs, Peggy Ahern, Jackie Hanes, Jannie Hoskins, Pal the dog, Jack Gavin, James Finlayson, George Rowe, Chet Brandenburg, Dick Gilbert, Charley Young. 2rls.

ISN'T LIFE TERRIBLE?* (7/5/1925) D: Leo McCarey. C: Charley Chase, Katherine Grant, Oliver Hardy, Lon Poff, Leo Willis, George Rowe. 2rls.

UNFRIENDLY ENEMIES* (9/13/1925) D: Stan Laurel. C: James Finlayson, Fay Wray, George Rowe, Jules Mendel, Charlie Hall. 1rl.

WHISTLING LIONS* (11/22/1925) D: Hal Roach. C: Paul Parrott, Jobyna Ralston, George Rowe, Marvin Loback, Wallace Howe, Eddie Baker, Sammy Brooks. 1rl. (Shot in August of 1922).

TOL'BLE ROMEO* (12/27/1925) D: Jess Robbins. C: Frank Butler, Katherine Grant, William Gillespie, George Rowe, Helen Gilmore, Sammy Brooks. 1rl.

1926

A PUNCH IN THE NOSE (1/3/1926) D: Jay A. Howe (& James Home). C: Lucien Littlefield, Dot Farley, Al St John, Lige Conley, James Finlayson, Martha Sleeper, Kathleen Collins, Kathleen Pickell, Harry Lorraine, George Rowe, Sammy Brooks, Betty Arlen. 2rls.

BETWEEN MEALS* (1/3/1926) D: Raymond Grey. C: Paul Parrott, Sunshine Sammy, George Rowe. 1rl. (Shot Aug. & Sept. 1921).

SOFT PEDAL* (1/31/1926) D: Raymond Grey. C: Paul Parrott, Ethel Broadhurst, Sunshine Sammy, George Rowe, Mark Jones, Ernie Morrison Sr., Charley Young. 1rl. (Shot in Sept. & Oct. 1921).

THE ONLY SON* (2/28/1926) D: Raymond Grey. C: Paul Parrott, George Rowe. 1rl. (Shot in Nov. of 1921).

THE OLD WARHORSE* (4/11/1926) D: George Jeske. C: Snub Pollard, Paul Parrott, Blanche Mehaffey, Billy Engle, Sammy Brooks, George Rowe, Jack Gavin. 1rl. (Shot in the summer of 1923).

DON KEY (SON OF BURRO)* (5/23/1926) D: Grover Jones & Hal Yates (& Jay A. Howe, Fred Guiol, James Home). C: Max Davidson, Vivian Oakland, Stuart Holmes, Spec O'Donnell, James Finlayson, Martha Sleeper, Jackie Hanes, Jerry Mandy, Frank Butler, George Rowe, Al Hallet, Jules Mendel, Yorke Sherwood, Tyler Brooke. 2 rls. (Shot at various times in 1925). (MoMA).

1928

YOU'RE DARN TOOTIN* (4/21/1928) Dist: MGM. D: E. Livingston Kennedy. C: Stan Laurel, Oliver Hardy, Otto Lederer, Sam Lufkin, Chet Brandenburg, Christian Frank, Rolfe Sedan, George Rowe, Agnes Steele, Ham Kinsey, Charlie Hall, William Irving, Dick Gilbert, Frank Saputo. 2rls.

ALL WASHED UP* (6/2/1928) Kamival Komedies. PD: Larry Darmour. Dist: FBO.D: Al Herman. C: Al Cooke, Barney Hellum, Spencer Bell, George Rowe. 2rls.

LOOSE CHANGE* (6/10/1928) PD: Al Christie. Dist: Paramount. D: Harold Beaudine. C: Jack Duffy, Neal Burns, Lorraine Eddy, Winnie Law, Glen Cavender, Eddie Barry, George Rowe, Buddy the dog. 2rls.

TWO TARS* (11/3/1928) Dist: MGM. D: James Parrott. C: Stan Laurel, Oliver Hardy, Thelma Hill, Ruby Blaine, Charley Rogers, Edgar Kennedy, Clara Guiol, Jack Hill, Charlie Hall, Edgar Dearing, Harry Bernard, Sam Lufkin, Baldy Belmont, Charles McMurphy, Ham Kinsey, Lyle Tayo, Lon Poff, Retta Palmer, George Rowe, Chet Brandenburg, Fred Holmes, Dorothy Walbert, Frank Ellis, Helen Gilmore. 2rls. (Many filmographies list George as a motorist but he is not visible in the released film).

For Further Research:

UNIDENTIFIED AL ALT SHORT (Circa 1926 or 1927) A Rayart – Radiant Comedy. PD: Morris Schlank. C: Al Alt, Pauline Curley, Cliff Lancaster. 2 rls. (This is another item that recently turned up on eBay. While missing the main title the film contains a small bit with an actor that looks like Rowe, but unfortunately his eyes are closed in the frame scan that I've been able to see. He also slightly resembles Hal Roach jack-of-all-trades Frank Terry. Hopefully the film will circulate so a good look can be taken).

THANKS FOR THE BUGGY RIDE (1928) PD: Universal. D: William A. Seiter. C: Laura LaPlante, Glenn Tryon, Richard Tucker, Kate Price, Jack Raymond, Trixie Friganza, Lee Moran, David Rollins. 6 rls. (A glass slide exists from this feature that has LaPlante and Tryon in a cab singing with a cop and a cab driver. The cab driver looks very much like Rowe, and it's possible that his former Roach colleague Tryon got a bit for him).

THE MIND READER (4/1/1933) PD: First National Pictures. D: Roy Del Ruth. C: Warren William, Constance Cummings, Allen Jenkins, Mayo Methot, Clarence Muse, Earle Foxe, Clara Blandick. 8 rls. (It's rumored that Rowe turns up in an unbilled bit in a sequence where Warren William is pretending to be a dentist and pulls George's tooth. He's said to be sans moustache, but still cross-eyed with a couple lines of dialogue about the way his tooth is yanked).

Illustrations for this article courtesy Cole Johnson, Ladd MacIntosh, Rob Farr, Bruce Lawton, Steve Rydzewski and Steve Massa.

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The Memoirs of Marie Mosquini

Edited by Cole Johnson

This is an excerpt from an unpublished memoir written by silent screen comedienne, Marie Mosquini (1899-1983). She was born in Los Angeles, and was a fixture at Hal Roach Studios, playing leading ladies to Snub Pollard, Stan Laurel, Paul Parrott, and Will Rogers. She left Roach in 1924, finding work in Universal comedies (and perhaps others), and in a handful of features, most important of which was Frank Borzage's *SEVENTH HEAVEN* (Fox '27). Her acting career came to a close with her marriage to inventor Dr. Lee DeForest in 1930. These memoirs were written off-and-on from at least 1951 to 1962. She never finished them, and at points they are tantalizingly choppy. Still, I think you'll appreciate hearing from Marie.

One summer when I was 14 I took a job for our family friend. I was to be paid \$10.00 when and if I rented a motion picture studio which he had built as an investment.

A studio was a very simple affair in those days. There was an open stage consisting of about 30,000 square feet, with overhead coverings of heavy canvas on rings (called "diffusers") which could be swished back and forth to gain the proper lighting.

In front was a tiny office, and in the rear a row of small individual rooms used for dressing. That was all.

Finally one day a prospect came to inquire about the stages, as they were called. He was young, rugged, and stoic looking - almost handsome. He wore a heavy overcoat lined in bright plaid which immediately caught my eye.

He said his name was Hal Roach. I told him the rent the owner had set. His answer was a demand for a more reasonable price.

In my best, well-trained, business manner taught by my exceedingly good business, I replied, "The stages are new and have never been used before. There is only one price." With this I stretched my five feet to its extreme height, as I brushed aside my thick hair.

I can still see the amused twinkle in Mr. Roach's Irish eyes as he said to me, "If I should rent these stages, what would become

of you?"

"Oh, I couldn't think of returning home. I must find another job. I've got to earn money."

"How would you like to work for me?" Flash! Through my mind ran "Motion Pictures, money, presents galore for Mama, Grandma, and the entire family."

I can remember containing my childish glee as I solemnly said, "But I couldn't think of coming to work for you for a nickel less than \$6.00 a week. My carfare from Whittier to Hollywood is \$3.00 a week, and I would need \$1.50 a week for my mother and \$1.50 to save."

"How would it be if I gave you \$8.00 a week?"

The happiest girl in Hollywood was hired and began to reap the wealth of a fairytale life.

The following day I moved into the little front office to begin my new job as office girl.

Soon the actors who comprised the one-reel comedy company began to arrive.

They seemed to have a language all their own. There were many odd sayings which I could not interpret.

It was not long before a strong wave of self-consciousness overcame me - a shyness to a point of suffering which drove me to eating my lunch alone in the Hollywood

Cemetery across the way.

How they reveled in teasing me, once they knew of my timidity. But among the imps, there was a good angel. Bebe Daniels was





Marie with Bebe Daniels, Harold Lloyd and unknown player in *Luke, Rank Imposter*

Lunch hour found me in her little dressing room. There Bebe herself put my first makeup on my face.

That crucial afternoon I appeared in my crucial scene before the camera, with none other than Harold Lloyd. He was known as "Lone-some Luke" at that time. "Luke" wore no glasses. He had heavily painted, pointed eyebrows and a tiny dab of a mustache on either side of his upper lip.

His costume consisted of a black-and-white striped shirt, skin-tight "high-water" trousers, and even tighter fitting jacket, and a too-small felt hat with a center crease.

her name, but we lovingly called her "baby."

Here began a friendship which has been a major force in my life and led to my great happiness. Though it seemed to me that I was the one who received most, she wrote on her photograph to me, "Our friendship was made in Heaven."

In those early, trying days at the studio life would have been unbearable without her. I never got the joke in a story. Let a theatrical group catch on to this and you are doomed. There is nothing they enjoy more than teasing a "greenie," and they had the worlds greenest in me.

I got so I would laugh at the end of a story just on general principals. Soon they were telling pointless stories to hear me laugh at nothing. And then they would all roar.

My job at first was to answer the telephone and meet people as they came in. Before the lapse of many weeks I found myself a film cutter, projectionist, casting director, wardrobe department, title writer, and general staff.

One day I piled my overabundance of hair high. Hal Roach looked at me speculatively and said to Bebe, "I wonder how this kid would look in makeup?"

Tears welled in my eyes. "No, no!" I protested. "I don't want to become an actress. I want to be a business woman like my Mama."

Hal Roach snapped, "You're yellow."

That stopped the tears and brought from me a determined, "Make me up, Bebe."

Later I wavered, but Bebe dangled carrots before my nose. She promised that I could wear her new suit and hat. Also, she pointed out, we could be together more if I worked in pictures. And, she said, I would make more money — perhaps a lot of money.

The most convincing argument was that she wanted me to try. I loved her so that her word was law.

In the test scene I passed the entrance of a restaurant where Harold was sweeping. He accidentally-on-purpose swished me with the broom across the derriere.

For the moment I forgot trying to act, for I was truly indignant, and "took it big" just the way I should have. If anyone could make the boss chuckle or laugh at the morning showing of a day's film by "taking it big," his job was secure.

Eventually this little scene gave me a five-year contract as an actress, but I struggled through several months first when my roles were just more jobs added to all the others.

I would leave my country home at dawn. My many pets would follow me down the lane as I started my two mile walk to catch the train. First in line was the pompous orange-colored angora cat; the shepherd dog, Shep, was second; then The Turk, a fat turkey gobbler; Muddy, the duck; Josephine, the bandy; Jo, her husband; and finally Toby, a spotted white piggy. Solemnly and slowly they trailed me, until I shoved them back home.

I would hurry on the long trek which finally brought me to the studio, where I was always the first one to arrive.

By now the studio had moved from Hollywood to the old Bradbury mansion at the top of Court Flight in Los Angeles. The beautiful heavy balustrade, inlaid floors, heavily embossed walls, and rich wainscoting gave us a feeling of wealth.

Stages were built in the back yard of the mansion. The stable's tack and carriage room was made into an enclosed stage, where now on rainy or dull days we used lights from long sticks of black carbon. How they did flicker.

During a scene the cameraman, cranking the camera handle with one hand, would reach out with the other to give the crude iron stand a severe shaking to stop the carbon light from sputtering.

Here in this palatial home we had spacious dressing rooms. I shared Bebe's. I would apply the thick coating of greasepaint

from a pink stick with a fascinating fragrance, which I had bought from the friendly Max Factor in his little one-room store on Hill Street.

I would dress my hair, put on a costume suited to the part I was playing, and go down to the office which was marked off by a rail in what might once have been a library.

There was an old-fashioned rolltop desk, whose top never ceased to amuse me as it disappeared in many small pleats.

Over to the right by a large window stood a table where I cut and patched the film into story form, an everlastingly unfinished task.

Across the aisle beyond the fence rail was my wardrobe department, where I checked out costumes to the actors in the morning.

Between times I ordered props and furniture needed for the sets, answered the telephone, did the general office work, interviewed someone for a part, and put the finishing touches on the film to be run for that morning's "daily."

Now the day really began as I heard the gay voices of the actors who were mounting the many steps to the rotunda-shaped verandah: Harold Lloyd; Dee Lampton, our 300 pound fat boy; Sammy Brooks, the dwarf, and tall, ungainly Slim Voorhees. They were all the best of friends, fun-loving and jolly, and they played jokes on each other when they were not trying a new one on me.

Then dear Bebe came, driving up in her cute Scripps Booth coupe, the inevitable little black handbag in hand. She was as beautiful as a walking doll.

This was the moment I eagerly awaited each morning. How I idolized her.

Then Harold Lloyd would see her and rush to pick her up in his arms, with his, "My Baby, my Baby." They were the typical boy meets girl.

Bebe was the leading lady of the company, reminding one of a luscious soft-petaled red rose, with her natural true pleasant-to-listen-to voice. She gave us many entertaining happy singing hours. Harold, the comedian, a slight, energetic, twinkling, bright-eyed Nebraska chap, with gobs of black hair and uneven, snow white teeth. What a picture these two made – rehearsing their intricate fashionable dance steps of the day on the open stage prior to a dancing contest at the famous old Sunset Inn cafe in Santa Monica, where the two won many a silver trophy for their excellent dancing and lovable personalities. What an inspiration

Marie with Snub Pollard and unidentified player



these two young people were to watch. Harold would call for Bebe in his stripped, topless Ford roadster. I remember lining it with clean newspapers before Bebe sat down in one of her lovely new creations made by her mother, Phyllis Daniels. This one night I remember particularly.

Bebe was dressed in Robins egg pale blue taffeta, Basque waist with full skirt, large leghorn hat with crown and streamers of the blue taffeta – her blue-black hair, oversized almond-shaped soft brown eyes, and cherry rosebud mouth, she was an awe-inspiring picture.

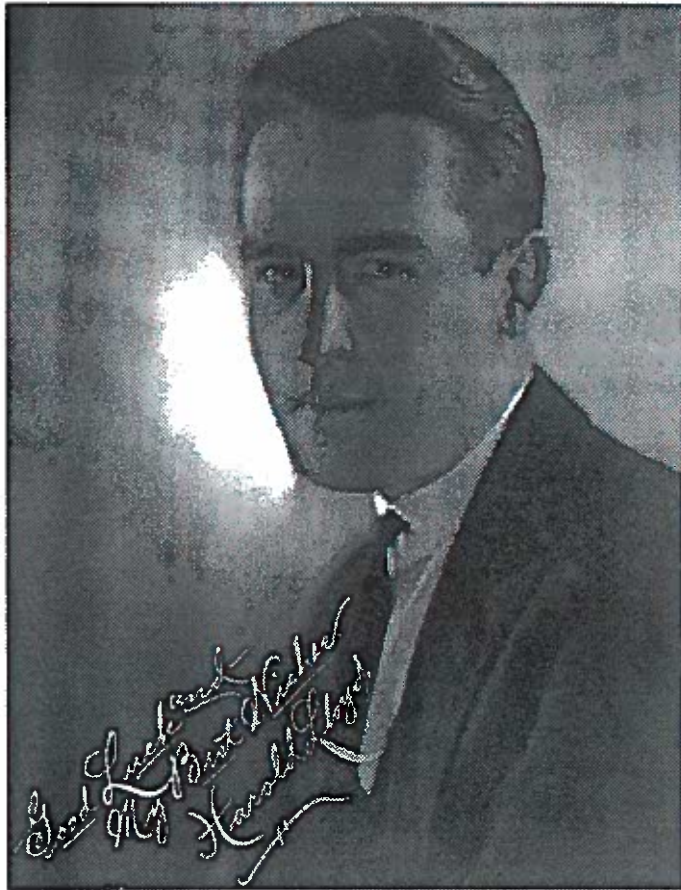
It was not too long before his stripped Ford was exchanged for an eye-dazzling robin's egg blue Chandler – and then the Japanese chauffeur, while the two love birds sat closely in the back seat.

Oh, did one boy ever love one girl more rapturously, more adoringly. They were indeed the essence of "boy meets girl." It took long years to accustom ones self to seeing one without the other.

Bebe drifted away from him for no clear-cut reason. Perhaps she felt sure he would always be waiting. But finally she refused one proposal too many. Harold married Mildred who had been his leading lady then for five years, and their union has been one of the lasting Hollywood ones.

In another version of this paragraph, written in an "as-told-to" manner, Marie goes a little further, and comes to quite a different conclusion:

Bebe, however, got very upset when (Harold) took out Marie. When he wanted to marry Marie, Bebe was furious at the very idea. Marie's mother opposed any



dates because of Marie's long friendship with Bebe. Finally Harold asked Bebe for the last time; when she refused he married Mildred, who had been his leading lady for five years.

Harold never changed from his stripped Ford days. When he became a multimillionaire, he would ride with me in my little four cylinder Ford, while the chauffeur in his long limousine followed us.

But all that was years away. I was busy in the little railed-off office when our good boss, Hal Roach, arrived in his shining, chauffeur-driven Cadillac. He was always well-dressed and immaculate, but he did not go in for the flashy checked trousers and high boots which were the craze at that particular era in motion pictures.

He strode across the rotunda and passed the office. Here my heart skipped a beat. My boss. The man who gave me a chance. He was the king in my life.

More often than not he would pass through in the morning without as much as a smile or a "Good morning." But when he chose to smile upon me, I thought it was the most beautiful smile I had ever seen.

On those days I fairly danced on my toes as I went from job to job from 7:30 in the morning to 6:00 at night.

After Mr. Roach, the character actors would arrive. I remember Sophie Todd and her husband, Harry, old timers of the stage and screen. They were always nicely dressed and would make some friendly, corny stage remarks as they passed the office.

Then came the extras. By 8:30 or 8:45am everyone was in and upstairs putting on their makeup.

Soon Mr. Roach would make an appearance from his private office, and the word "Dailies" was announced by him. Everyone would tear down the stairs, partly made up and oftentimes in their dressing gowns.

I would hurry on down ahead of them to the basement with yesterday's film under my arm, to thread up the old hand-cranked projection machine.

Soon all were seated, the lights went out, and I began to turn the heavy machine containing the film. Often I had to use two hands and would feel little beads of perspiration coming out all over my makeup.

Another one of my duties was to take visitors from set to set to watch pictures in the making and meet the stars. I longed to be one of those honored guests at some other studio.

I went from task to task, dressed for the Bowery, the Salvation Army, or a cowboy picture.

It was Dad Roach (Hal's father) who made the announcement that I had quit "cold turkey" and had gone in for acting and that he didn't blame me.

Hal Roach and Dwight Whiting, my joint bosses at the time, probably welcomed my simply walking out of the office into pictures since I was far too young and the business was growing too rapidly for me to continue as all in one. For a while it was with longing regret that I saw others doing my work. I had enjoyed my zooming and now there was the tedium of waiting between scenes. The most difficult trial for me to ensure was to keep from answering the telephone as I passed the office, but "Dad" was taking care of the calls and a cutter, wardrobe lady and bookkeeper were employed. I soon became weaned from my former tasks and began to take a keen interest in my new position as actress.

What better example or teacher could anyone have had than the beautiful Bebe? Nothing was ever too much trouble for her which would add to her beauty. She would spend hours putting on her makeup.

It made little difference to me how small the part. I always prepared myself as though it were a starring role. My favorite lines of Lincoln burned in me, "I will study and prepare myself, and someday my chance will come." Each day I put on the best makeup I knew how. I took hours to pick out my costume at Fishers Costuming Co. or at Bess Schlank's who later designed all

With Snub Pollard, Sunshine Sammy Morrison and Noah Young



my picture clothes, and lovely they were indeed.

I kept a close check on my personal appearance, particularly my hair and posture. I always remembered to keep my two feet close together, a habit which delights my husband today.

And too I began to be less serious, to enter into the fun, to laugh more and felt that I was beginning to get along.

I graduated from a bit player to second leads in Bebe and Harold's pictures. Then a new company with Snub Pollard, who had been playing second comedian to Harold's featured roles.

I was made Snub's leading lady. By now, my salary had been boosted to \$1850. a week. The happiest part of my picture career was that I did not care if it ended that very day, nor did I aspire to be a star. My work was done to the best of my ability. I was obedient, had a knack of getting along with my coworkers, and took a keen interest in my costuming and grooming. No jealousy ate away at my heart. My ambition in life was to find a good husband and have many babies, whenever at my feet. Therefore I rode the crest of a wave, and enjoyed each day to the fullest, keeping ever alert for my secret ambition, a husband.

Mama was ever expressing her wishes for me to give up my picture work, return to my studies, and become a teacher. As a child I was forever teaching. I trained all my pets, and in the convent I took over the first and second classes for a somewhat frail nun who was often absent. I love to work, and it was my mother's ambition for me. I had no contact with the wild Hollywood. Hal Roach, no matter what he did personally, insisted on running a good clean studio, and he would fire any employee who did not conform to the standards he set.

Hal Roach had all the characteristics needed for the success which was to follow. His entire manner instilled in us a feeling of confidence, which in turn reflected in our work, regardless of our capacities.

He was not a scholastically educated man, but he had innate smartness, ambition, and a feeling for the right thing.

He carried his heavy shoulders with the Rock of Gibraltar air and was not given to complimentary overtures. Although he was blunt, he was never vulgar.

He was unpredictable. When I first bobbed my hair, he took one

look and said, "Now you are through! Awful! It's terrible!"

To my overwhelming amazement he said to me not long after, "I have been waiting to tell you how really lovely your hair looks bobbed. I like it very much."

Every afternoon at 3:30 Roach left the directorial responsibilities with Harold Lloyd, stepped into his somber colored Cadillac, and was off for the Los Angeles Athletic Club, where he played squash and made the proper contacts.

Although there must have been strained financial times, he managed to get the money somehow, for we always got our checks from Dad every Saturday afternoon.

Mr. Roach made trips to New York to see Pathe, who distributed our one reel pictures. He never failed to return with the right answer, for after each journey we seemed to climb a bit higher.

How I secretly wondered about this fantastic city where people went to talk with other people, and in every case came home with their desire. The magic words "New York" thrilled my simple soul.

Hal Roach told me he would take me to Cecil B. DeMille to be tested for a feature star's role.*

We felt it would not do to call on Mr. DeMille in my Mama's homemade gingham dresses.

Mama took the savings account book out, a rare gesture, and withdrew an ample amount to outfit me from hat to shoes. We bought my first grownup ensemble – an expensive dress, my first neckpiece (stone martens), and a veil on my hat too.

I could hardly wait to have Hal Roach see me. As usual he took the wind right out of my sails.

"What in heavens name are you doing dressed in that outfit? Why didn't you wear one of your little gingham dresses Mama made?"

At first I was crushed as only as he could crush me. A montage of thoughts dashed through my mind: DeMille would not like me. I would not have a chance.

But some of the old dependable little comforting voices were

*DeMille had taken Roach star Bebe Daniels and remade her into one of his extravaganza heroines, apparently he felt lightning might strike twice.

With Snub Pollard, Jimmy Finlayson and others in Sold at Auction



there. "Why should you care if he doesn't like you? All right. If Hal fires you, all right, too. You can always get an office job until that longed-for husband appears."

At the lavish Lasky Studio, hairdressers, makeup artists, costumers, and pleasant maids swarmed around me. An expensive orchestra played during all the scenes. Lavish sets, startling gowns, and real jewels were used.

I was thrilled because I could wear Gloria Swanson's tiny high-heeled golden slippers. Jeanie MacPherson exclaimed, "She is a second Evelyn Nesbitt Thaw," and I could hardly wait to get to a mirror to see the likeness.

But this new world overwhelmed me. Harold Lloyd and Hal Roach were my ideals, both fine wholesome men. I could not find their equal there as I looked from face to face, making comparisons.

My wildest desire was to run – run as fast as I could back home to be under the wing of the fine decent studio they ran.

Hal was blue, too. He felt he had sold me on an auction block.

The verdict came. In the test the domestic scenes were good, but I was out of place in sophisticated roles. DeMille told me to return after I had lived more.

Hal greeted me at the studio with open arms. A homecoming was celebrated. One would think that I had signed a contract in those greatly publicized five figures, instead of being sent back to learn more about life.

No human being was ever happier to return to her simple nest than I. Contentedly I picked up again my little basket which I used for a makeup kit.

Harold Lloyd welcomed me. His was a gentle nature – loving, kind, and almost obsessed with a desire to hurt no one. "Hell, no!" was the wildest swearing I ever heard from him.

"Word of honor" was a familiar phrase in his vocabulary, and it was his word of honor when he gave it in every currently forgotten sense of the word. Everyone loved him, and I was no exception.

I came closer to Harold through his tragedies. One was the loss of Bebe. The other was the accident which maimed him badly. That day he had planned to call for me and take me to a baseball game.

He was making photographs for publicity in which he held a bomb. Someone carelessly or with a savage sense of humor had mixed real explosives with the props. Just as Harold held the bomb to his face, it blew up.

His eyes were blinded, his mouth was terribly torn, and the whole outer half of his hand was blown off.

I visited him as he lay in the hospital, blindfolded from an eye operation to remove powder from his eyes which blessedly restored his sight. Later I took him for rides in his wheelchair.

He was so dear in those days, never complaining, saying funny things to cheer me, and ever appreciative. When I made my daily visits he would greet me with his gay, familiar, "Hello, darlin'."

Those of us who were close to him grieved deeply – his great love out of his life, his splendid acting career gone (we thought), and himself maimed for life.

Hollywood showed its best side. Lloyd was as good a director as he was an actor. He had offers from all the leading studios, who made it plain that they would wait for his recovery.

Jack Warner was one of those who made Lloyd know at this crucial time that he was wanted. I met him for the first time at Harold's bedside in the hospital, nice, friendly, and handsome.

Harold and I were truly good friends and had a keen sense of appreciation for each others qualities.



Marie with Stan Laurel

Mama opposed any dates with Harold, however, because of my long friendship with Bebe. Despite her responsibility for the breakup, Bebe was very upset when he took me out.

Pathe, the company who bought and distributed the comedies Harold made at the Hal Roach Studios, had invited him to come to New York to talk things over before he signed with anyone.

After long weeks of healing and recuperating, his face wan from hospitalization and suffering, he set off for the city which seemed to me so magical.

He was nattily tailored, with his hand wrapped neatly in the folds of a black handkerchief. Later in New York he was fitted with an artificial hand which seems very natural, as it moves with his other fingers.

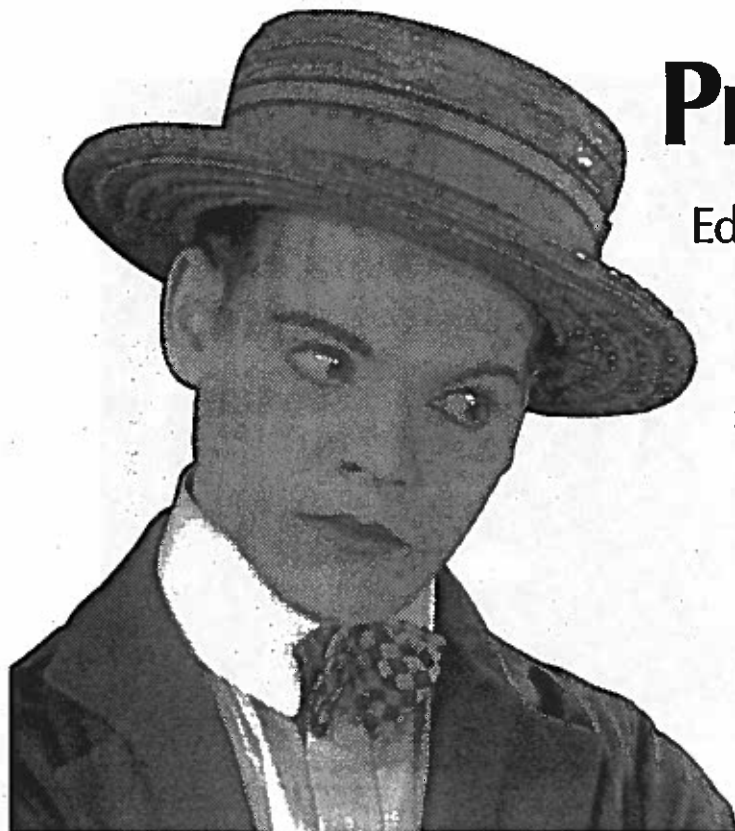
He did not go directly to Pathe when he arrived in New York, but their scouts found him sitting in a theater. From then on his every wish was granted.

He returned with a fabulous contract, the half-frightened, hopeless look changed to one of beaming confidence. Oh, God bless New York!

Perhaps I, too, should go there to find my heart's desire, a good husband. My strict Mama would not hear of it. But Providence, in its own good time, sent a man to me right fresh from New York City, since I was not allowed to go and seek him, Lee DeForrest.

TO BE CONTINUED NEXT ISSUE

Illustrations courtesy Cole Johnson, Ladd MacIntosh,
and Steve Rydzewski



Pride of the Clan

Eddie Quillan's papa took exception to his son's pie-throwing roles with Mack Sennett lingerie girls, but he soon found a place that comes up to the family standard of humor.

By Ann Sylvester

As originally appeared in *Picture Play*, February 1929

Illustrations from *Slapstick!* Collection

Eddie Quillan left the Sennett lot "for purity." Like Iris March, in "The Green Hat," Eddie had his ideals – or Eddie's Scottish papa did – and throwing pies at ladies in lingerie was not one of them. Fortunately for the censors, and unfortunately for Sennett, Eddie comes of a stern, Scotch-Presbyterian clan whose motto is, "Clean fun for the public, or we quit, by crackety."

For years the Quillans, mere, pere, and many kids, had been touring these more or less United States as a vaudeville act of genteel saxophone tooting, refined hoofing and funny, but clean, jokes. Eddie's father was very proud of that record, and when he woke up one morning to find his next-to-the-youngest making a name for himself in Sennett pranks of the more boisterous variety, he thundered into the Sennett office and thundered right out again with Eddie – minus a contract.

The leave-taking of the Quillans from the comedy lot was almost as startling as their advent had been. To get at the very beginning, it all started back on Hollywood Street in Philadelphia, with the birth of Eddie. From the time he was old enough to realize that he had been born into a theatrical family, he had his eyes on the movies. Other actors standing in the wings, watching Eddie as a kid performer in his imitation of Harry Lauder, used to say, "That boy ought to be in the movies." Eddie felt the same way about it. Even when he was removed, by compulsion, from the stage, and entered in school, he continued to nurse a yen for the movies.

About eight or nine years dragged by before Eddie was legally permitted to join his father's act again, and by that time the yen had grown into a complex. Before he started out on the road with his two brothers and a sister, he made his father

promise by all the bags in Scotland, that when they reached Hollywood Eddie should get a chance at the studios.

Papa Quillan promised elaborately. After all, it ought to be comparatively simple to get a clever kid like Eddie in pictures.



Mack Sennett and Eddie, director Eddie Cline on couch.

The first day the troupe landed in Los Angeles, Quillan, Sr., hiked himself out to the Sennett Studio and demanded an audience with none other than Mack himself. Strange things happen in Hollywood – he was granted an audience.

He told Sennett he had a couple of movie struck kids who wanted to work in his comedies, and he sat back as though willing to sign a contract any time. Sennett was not interested. He said so, in no uncertain terms. But the lusty vaudevillian wouldn't have it that way. He appealed to his ancestry. As one Scotsman to another, wouldn't he give the kids, particularly Eddie, a chance? More to get rid of him than anything else, Sennett consented to test the Quillans. Bright and early the next day, Eddie and family presented themselves.

"I didn't know a thing about the movies," said Eddie, picking up his story at this point, "and my knees were slightly wobbly when they got me before the camera. I don't know exactly what we did. I think we did a little bit of our act. We didn't know we were supposed to act before the camera, so we just still and wise-cracked at one another, as we did on the stage. It would have been all right for a talkie, but for a silent test it was terrible.

"A couple of days later, they ran off the test for us, and it was worse than expected. It was an awful blow to see yourself on the screen, after you have imagined yourself there. I almost sank right through the floor. All I could think of was, that I wanted to get out of there without anyone seeing me. When they flashed a close-up of me – that was the last straw.



Eddie, Vernon Dent, Madeline Hurlock and Andy Clyde in *For Sale, A Bungalow*

Someone snickered. I thought they were laughing at me, so I motioned to my brothers and we sneaked out the side door."

That snicker in the projection room had not been ridicule. It had been a chuckle of mirth from the august producer himself. He realized that the kid had possibilities, and just when he was getting ready to say so, they discovered that the Quillans had beat it! "A detective finally traced us," Eddie continued, perching himself on a desk. "For a minute I thought he was arresting me for being so rotten in the movies. I certainly was surprised when it turned out to be a contract."

At first everything went along pretty well at Sennett's. Eddie was funny. No two ways about that. People began to notice the kid who played goofy messenger boys, and nut kid-brothers. He became so good that he was promoted to stardom. But it was a stardom that never reached the public.

It was about that time that Eddie's papa took exception to some of the gags Eddie had to do. He thought they were vulgar, and he said so, loudly and lustily. This burned Sennett up, and he made use of a producer's revenge by working Eddie as the star through six two-reelers, and giving somebody else the star advertising.

"After that, things went from bad to worse for me on that lot," Eddie admitted. "I was just about ready to give up pictures, and go back on the road with my dad's act. When my original contract expired, I walked out. "We were pretty green, and it never occurred to any of us that I might get a job at any other studio. I got out the



Arthur Rowlands, Bill Searby, Ruth Taylor and Eddie in *College Kiddo*

old saxophone, and was all ready to set out on the Orpheum circuit, when Tay Garnett, a director for DeMille, advised me to come out there for a test in "The Godless Girl."

"I was pretty glad, because I liked pictures. DeMille, himself, took a test of me for "The Godless Girl," and signed me before I left the lot that day. It was a great break for me. In the first place, the comedy in "The Godless Girl" is just the sort of stuff I want to do. It's funny, and yet it doesn't offend. There are so many ways to get a clean laugh that it seems silly to gag the other kind. I guess the studio must feel about the same way I do about comedy, so they've signed me on a long contract. I've already done "Show Folks," with Lina Basquette, and now I'm making "Geraldine," with Marian Nixon. The next picture they have slated for me is called "Noisy Neighbors," and my whole family is going to be in the cast."

And maybe you think Eddie's papa isn't going to keep an eagle eye on the gags! Instead of louder and funnier laughs, they're going to be funnier and cleaner.

For Mr. Quillan's little boy, Eddie is the pride of a clan that prides itself on wholesome fun.

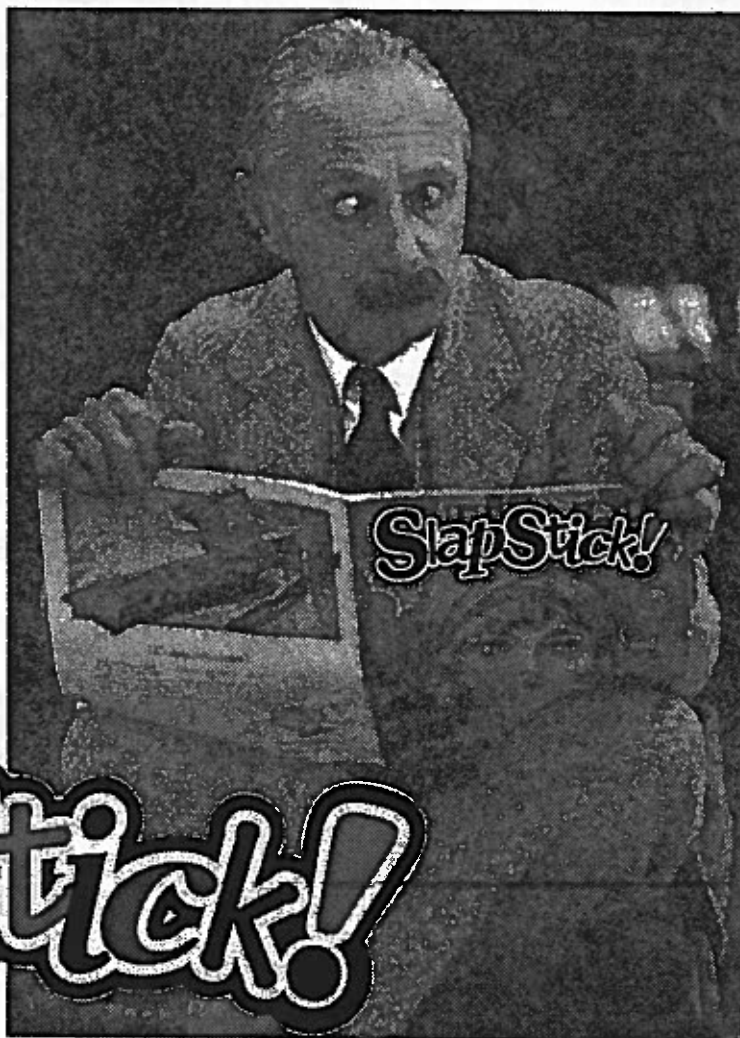


With Alice Day in Kitty from Killamey

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**Number Nine
Coming
January 2004**

SlapStick!



VICTOR MOORE'S COMEDIES

Will Make "Klever Komedies" Clever And Have Funny Actors Who Are Funny

New Studio In Jacksonville

By Victor Moore

As originally appeared in The Moving Picture World, January 6, 1917, page 66

As 1917 approaches I realize that I have only one obligation to fulfill for the new year, and that is to make Klever Komedies that are clever comedies! To do this we are at present building our own studio in Jacksonville, Florida, where the conditions are excellent to get results. We have engaged a company that we think will be unsurpassed, each actor or actress that has been engaged is engaged with the understanding and full knowledge that they are to be funny – and when I say funny, I mean funny. By doing this, it means we will have action in every foot of film which we turn out. We are making it our policy that each foot of film must contain a laugh or it will not be used. Our comedies will never be of the slapstick variety, but will always have a good story and every now and then a little touch of heart interest. I have found it to be a fact in my long experience on the stage, as well as my experience on the screen, that an audience is willing and glad to laugh and cry at the same time and in order to do this we have set out writing stories that set the audience laughing their heads off, and then we pull them up with a little touch of pathos – following this with another big laugh. I think these comedies will prove to be lasting, and that instead of dying out after they have had their run, will be the kind that can be re-issued and always be enjoyed by the audience. Together with all this we have arranged with three or four of the best comedy writers of today and from the present outlook of the material they have turned in it looks like great comedies for the public. I have arranged for a technical staff to make these productions so as to be on a par with any five-reel productions that are made. It is my idea to mount these comedies better than any comedy that has ever been produced, so that with idea in view, we have spared no expenses for a staff that will include a high class decorator which, in my estimation, is the most essential for interior scenes. Our studio at Jacksonville will be an open air one and with splendid lighting conditions. This will insure the best photography obtainable in pictures. Added to all this we have arranged with two directors to direct these comedies. Both directors are of a different temperament and different style and under these conditions we should have plenty of variety in our pictures. In the company that will support me we have a cast of players that can play any kind of parts assigned to them; for instance, the juvenile man could play

character parts and the grande dame could play leading business, so this gives us a most versatile company. Taking all these things into consideration, I feel quite sure in stating that Klever Komedies will stand alone in the market as being comedy that is different – really funny comedies that will get the money. I feel that my success in the Lasky productions on the Paramount program, "The Clown," "Snobs," and "Chimmie Fadden" have placed me in a very prominent place before the screen public. With only this one obligation to fulfill for the new year I feel that we have it "lashed to the mast."

March 3, 1917

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WHAT'S NEW *in* SlapStick!

Just days before going to press, Rob Farr sent us a quick update to let us know that on Saturday, July 12 at 3:00 p.m., the National Gallery of Art in Washington, D.C. will present the following rarities from the archives of the Museum of Modern Art. These screenings are free & open to the public. Slapsticon screenings at the Spectrum will be suspended so the group can attend this performance. Piano accompaniment will be by Ray Brubacher. The films include:

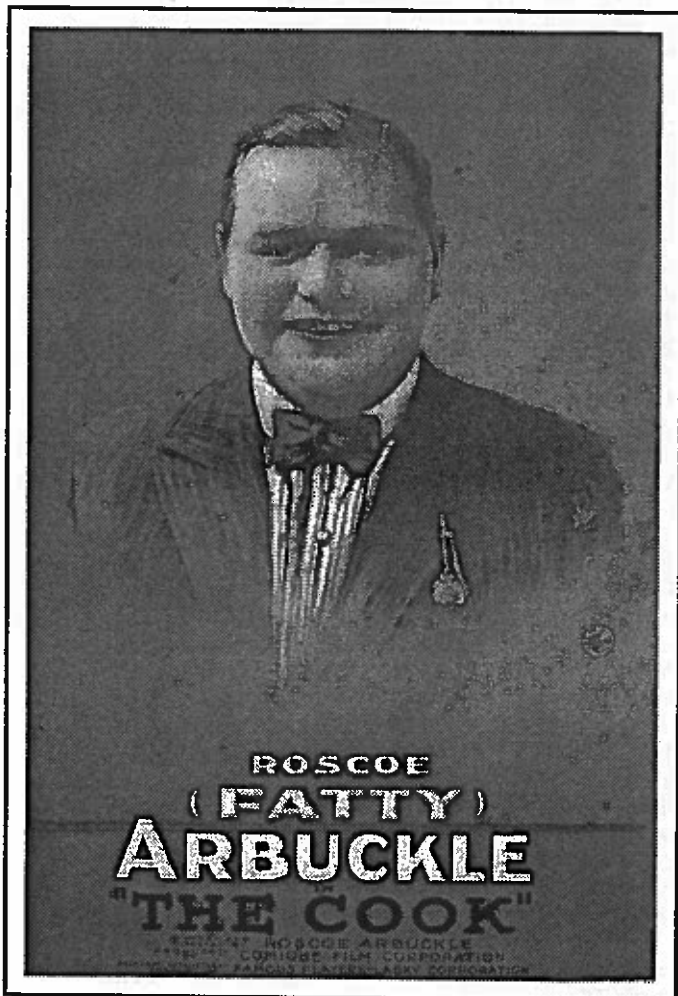
Kiss Me Quick (1920) A rare surviving Fox/Sunshine comedy starring Clyde Cook. His wrestling sequence is one of the funniest bits ever committed to film. (35mm)

A Twilight Baby (1920) When Henry Lehrman left Fox/Sunshine to start his independent comedy company, he brought Lloyd Hamilton with him. Their inaugural three-reeler also stars Lehrman's fiancée Virginia Rappe (soon to be notorious when her death ignited the Roscoe Arbuckle scandal). (35mm)

The Iron Mule (1925) If you watched the one-reel cutdown of this and looked in vain for Buster Keaton, look no further. He's playing an Indian and can't be missed in the uncut two-reel version starring Al St. John and Buster's Our Hospitality train. (35mm)

The Uneasy Three (1925) This rare Charley Chase starrer shows why Charley is considered to be the master of situation comedy by the comedy cognosi. (35mm)

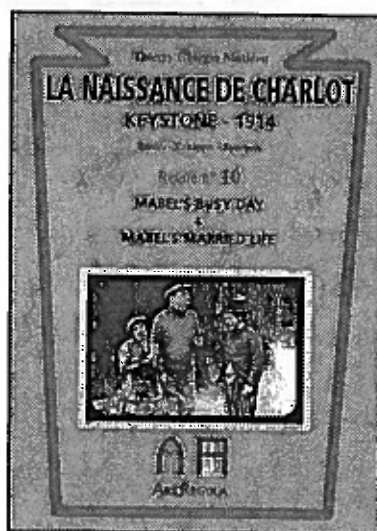
Feed 'Em and Weep (1928) with Max Davidson, Anita Garvin and Marion Byron. Hal Roach merged the Max Davidson series with the fledgling Garvin/Byron series to create this uproarious restaurant comedy. Anita and Marion were none-too-subtle in their attempt to approximate a female Laurel & Hardy team. (16mm)



Thierry Georges Mathieu's latest volume of Chaplin studies, #10, filled with 184 pages of facts, figures and illustrations is now ready. "LA NAISSANCE DE CHARLOT - Keystone 1914" is a semi-annual review which focuses on the study of Charlie Chaplin's earliest film work, particularly the period at the Keystone studios, under the supervision of Mack Sennett, the "King of Comedy."

Chaplin made 35 films at Keystone, films that are still little known today, and some of which have been completely forgotten. Other Chaplin Keystone films are extremely rare, with many existing only in highly abridged form, suffering multiple edits and cuts. This book will supply cast list and analyzes, inventories of film sources, and bibliographical critiques. It will also provide, through reconstructive analysis, as complete shot continuities as are possible.

On a film-by-film basis, Chaplin's gradual screen birth from January thru December, 1914 will be documented. The extraordinary character that emerged would go on to become a legendary and universal screen icon.



Contents include: Technicalities; Inventory of copies; Reference documents; Comparative analyzes; General discussion; Critiques; Additional notes; Rare and unknown scenes; Reconstituted version; Miscellaneous extras; and Illustrations. For more information you can write Thierry at: t.g.mathieu@wanadoo.fr or visit his website at www.chaplin-at-keystone.com. Volumes 1-9 are still available, and all issues are priced at 10 Euros + postage. Or contact Slapstick! for more info. Text in French.

Right on the heels of the discovery of "The Cook," just over a year ago our good friend Elif Rongen-Kaynacki of the Nederlands Film-museum found reel one of Roscoe Arbuckle's lost film, "Camping Out." A short time later in Rochester, as she was having breakfast with a curator of the Library of Congress and Cristina from Cineteca di Friuli, Cristina told the story that she had found a reel of the lost film, "Camping Out." Elif immediately told her that she also had a reel. Cristina believed to have the 2nd reel (which of course is too good to be true!) and that they had already decided to preserve it. Elif tells us, "since we are still busy with the inventory of a huge nitrate donation (and I was hoping we could find reel two among the cans), "Camping Out" was put on hold. However, since (Cineteca di Friuli) were willing to go ahead anyway, and the composite sounded complete, our head of preservation struck a deal last year during the Pordenone festival (Oct. 2002). The deal is that they send us their print and we do the restoration. Their print reached us in January '03; I viewed it, and saw that their one reel was not the 2nd reel but an early abridged version. Anyway, kind of disappointed, I made an appointment with Simona (our film restorer) to discuss matters, and to brief her about the situation. But, Simona went on holiday, had other priorities (including Ben Turpin's A RASPBERRY ROMANCE, 1925), so we had to postpone the meeting to May 8th. On May 6th we had our nitrate hunt day and guess what we found? The 2nd reel of "Camping Out"! On my day off I watched and compared every-thing. Now although our print seems to be complete (I mean it is 2 reels), it is astonishing to see that the



Fatty Arbuckle's "Camping Out" now in the restoration stages at the Nederlands Filmmuseum

Italian print has still additional material, because obviously some gags were shortened, etc. Also the scenes are in different order. Anyway on the 8th we did have our meeting, and now Simona sent the print for additional repair because sometimes there are no edges at all!

"Anyway, this is the story. I think Simona is inclined to keep the Dutch titles, because they do give an overall good idea of the plot. We searched high & low for the original titles as you know, but nothing was found so far."

If any of our readers can help Elif & Simona and the restoration of "Camping Out," please get in touch with her at Elif@Rongen.nl or write us here at Slapstick! and your letters will be forwarded. We hope to have Elif tell us more in the next issue. Stay tuned!

In addition to "Camping Out" and "The Cook," over the last couple of years many rare silent comedies have turned up at the Nederlands Filmmuseum in Amsterdam. Elif Rongen-Kaynakci has spent a great deal of time there identifying films from a large nitrate cache given to the Filmmuseum, in addition to comedies that were previously in their collection. A rough list of what's been identified so far includes:

IDA'S CHRISTMAS ('12) – John Bunny and Helene Costello
HAM THE LINEMAN ('14) – Lloyd Hamilton & Bud Duncan
HAM AND THE JITNEY BUS ('15) – another Ham & Bud

Ben Turpin and Madeline Hurlock, "A Raspberry Romance" now in restoration at the Nederlands Filmmuseum



BRONCHO BILLY STEPS IN ('15) – Essanay Broncho Billy comedy with Ben Turpin and the Snakeville gang
BILLIE'S WATERLOO ('16) – Billie Ritchie / L-Ko
BASHFUL CHARLIE'S PROPOSAL ('16) – Universal Joker with Gale Henry, Billy Franey, Heinie Conklin, Milburn Moranti & Lillian Peacock
BACKSTAGE ('17) – Billy West / King Bee
THE MILLIONAIRE ('17) – Billy West / King Bee
THE VILLAGE CHESTNUT ('18) – Louise Fazenda / Sennett
THE KITCHEN LADY ('18) – Louise Fazenda / Sennett
FICKLE FANCY ('20) – Ford Sterling / Sennett
THE FLOOR BELOW ('18) – about 2/3's of this Mabel Normand Goldwyn feature
WORRIES AND WOBBLES ('20) – Jimmy Aubrey Vitagraph
THE BEAUTY SHOP ('20) – Billy West Reelcraft comedy with Ethlyn Gibson and Ted Lorch
HE'S IN AGAIN ('21) – Billy West comedy for the Joan Sales Film Co. that has the same title as one of his Bulls Eyes shorts released in 1918. Features Billy's misadventures as a pesky book agent
TEASING THE SOIL ('20) – Mr. & Mrs. Carter DeHaven
ALADDIN JR ('22) – Lewis Sargent Century comedy
OUT OF PLACE ('22) – Al St John Fox comedy
A DARK HORSE ('22) – Century comedy with Charles Dorey and Sally the horse
BATH DAY ('22) – Century w/Harry Sweet & Queenie the horse
THE ARTIST ('23) – Clyde Cook Fox
PARDON MY GLOVE ('23) – Bobby Vernon Christie / Educ.
GETTING GERTIE'S GOAT ('24) – Christie / Educational with Dorothy DeVore, Jimmie Harrison, Billy Bletcher & Babe London
TRAFFIC JAMS ('24) and HER CITY SPORT ('24) – Century Comedies with Harry McCoy and Hilliard Karr
GALLOPING GHOSTS ('26) – A Ton of Fun / Standard Comedy
THE VULGAR YACHTSMAN ('26) – A Ton of Fun / Standard Comedies and Gale Henry
LIVE COWARDS ('26) – Al St John Educational comedy
BUSTER'S DARK MYSTERY ('27) – a Buster Brown with Arthur Trimble and Pete the Pup
SOME SCOUT ('27) and PIRATES BEWARE ('28) – two Lupino Lane Educational comedies.
GRANDPA'S BOY ('27) – Educational Big Boy comedy
KID HAYSEED ('28) – Educational Big Boy comedy
CALLING HUBBY'S BLUFF ('29) – Billy Bevan / Sennett comedy

Most of the above are on nitrate that is being looked after at this time by the Filmmuseum.

As mentioned in Steve Massa's George Rowe article, a group of Hal Roach titles showed up on eBay in January and included the rarities *HIGH TIDE* ('22) and Snub Pollard's *SLIPPERY SLICKERS* ('20) and *MAKE IT SNAPPY* ('21). The three titles were acquired by Serge Bromberg of Lobster Films in France.

A cache of 35mm nitrate film that had belonged to director Clarence Badger was recently discovered in Lone Pine, California. Described in an on-line article as "a collection of films, clips, out-takes and other material," the group was also said to contain home movies and at least one can labeled *RED HAIR* (a 1928 lost Clara Bow feature directed by Badger). UCLA is involved in the sorting, and hopefully the restoring, of the material, so more information should surface soon.

Recently a 35mm nitrate print of the Monty Banks feature *FLYING LUCK* ('27) turned up. The print had been retitled *THE SKY HAWK*, and stars Banks with Jean Arthur, Kewpie Morgan and Louise Carver. The nitrate has been transferred to video and should begin to circulate in the near future.

Finally Bill Sprague recently began offering two videos of silent comedies from European television. All the films have been given the "Comedy Capers" or "Funny Manns" treatment of removed intertitles, condensed footage, and "funny" sound effects or dubbing, but both tapes offer some unusual titles. The first tape is made up of a three-reel cut-down of the Monty Banks feature *A PERFECT GENTLEMAN* ('28), followed by dubbed versions of Lige Conley in *THE STEEPLECHASER* ('22), *KICK OUT* ('23), and *THIS WAY OUT* ('23), ending with the Big Boy comedies *ANGEL EYES* ('27) and *HOT LUCK* ('28).

The second tape is two hours of "Laff-A-Minute Bits" segments that contain footage from: *LOOSE CHANGE* ('22) and *WATCH YOUR WIFE* ('23) with Paul Parrott. Snub Pollard in *A LONDON BOBBY* ('20), *DON'T ROCK THE BOAT* ('20), and *FIFTEEN MINUTES* ('21). *HELP ONE ANOTHER* ('24) with the Spat Family. *BUSTER'S BUST UP* ('26) with Arthur Trimble and Pete the Pup on a skyscraper. Gaylord Lloyd as Lonesome Luke in *THE LUCKY NUMBER* ('21). *PAPA, BE GOOD* ('26) with Glenn Tryon and Tyler Brooke. Plus more with Bobby Dunn, A Ton of Fun, Bobby Ray, and others. For anyone interested the tapes are \$20 each from Video Classic, P.O. Box 293, White River Junction, Vermont, 05001, or call Bill at (802) 295-1645.

One of our readers sent me the sad news that Addie McPhail, the former Hollywood actress who became the third and last wife of scandal-plagued silent-film comedian Roscoe "Fatty" Arbuckle, had died of undisclosed causes April 14 in Canoga Park. She was 97.

Addie was 26 and had nearly seven years as an actress in low-budget comedy short subjects and feature films behind her when she married 45-year-old Arbuckle in 1932.

He began directing low-budget comedies under the pseudonym William Goodrich and met McPhail in 1930, when he directed her in the comedy short "Up a Tree."

He would tell McPhail that he had fallen in love with her after seeing her in two of her previous films, "Midnight Daddies" & "Three Sisters," McPhail said in an interview with the London Guardian in 2000.

But love came more slowly to McPhail, who had a daughter, Marilyn, from her first marriage to songwriter and pianist Lindsay McPhail.

"I had feelings for Roscoe," she recalled, but "we worked together for several months at the studio before we even had lunch together."

By 1931, McPhail and Arbuckle were engaged and she was working with him on a vaudeville tour, which he hoped would be the first step in his comeback as a performer.

"Roscoe was warmly received, even in Montreal and Quebec, and met with only a little opposition," McPhail told the Guardian. "He wanted to prove to himself that he had been missed."

"What really surprised people was the fact that Roscoe never held any malice. All he wanted to do was to make people laugh."

While they were on the road in 1932, Jack Warner offered Arbuckle a chance to act under his real name in a comedy short.

"Roscoe felt he had been given his life back," McPhail said. "It was the call he had been waiting 11 years for."

They were married on the road by a justice of the peace in Erie, Pa.,

in June 1932.

A year later, Arbuckle had completed a successful series of comedy shorts and Warner Bros. had signed him to make a feature film when he and McPhail attended a party at a New York City restaurant in honor of their first wedding anniversary.

While getting into bed after returning to their hotel late that night, Arbuckle was laughing about something that had been said earlier in the evening.

McPhail continued talking from the bathroom; when she emerged she called out to her husband. He didn't answer.

"He was very peaceful," she said. "He looked as if he had fallen asleep. Then I realized he was dead."

Arbuckle's death from a heart attack at age 46, McPhail said, left her "feeling devastated for a long while."

But she believed that "Roscoe died happy. He was with a girl who loved him and Hollywood had forgiven him and welcomed him back."

She was born Addie Dukes on July 15, 1905, in White Plains, Ky. Her father was in the insurance business and the family relocated frequently. In 1911, they settled for a long period in Chicago. In 1925, the family moved to Hollywood.

"I had already decided that I wanted to be an actress, so I thought this move was fate," McPhail told the Guardian.

Within two weeks, she signed a contract with the Stern Brothers, producers of short comedies distributed by Universal.

"I was a stranger in Hollywood so it was only my appearance that opened doors, although they never opened very wide," McPhail said. "Maybe I was never the actress I wanted to be."

Over the next few years, she appeared in numerous films, including two Universal comedy series, "The Newlyweds" and "Keeping Up With the Joneses," whose titles included "Keeping in Trim," "Showing Off," "Indoor Golf" and "Her Only Husband." McPhail said the "rough and tumble of comedy was hard. It eventually cooled my ardor for acting."

After Arbuckle died, she appeared in only seven films in as many years, five of them uncredited bit parts, including her last one, in "Northwest Passage," in 1940.

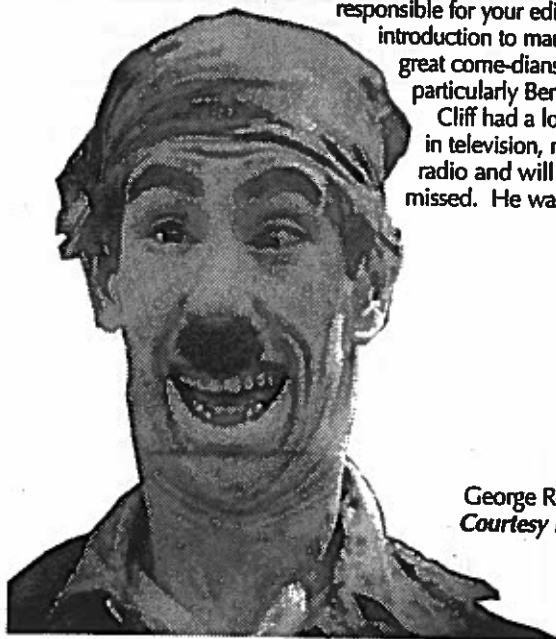
"I don't believe I ever did anything spectacularly enough in pictures or on stage to be remembered for it," she said in 2000. "I was like a small ship passing through a rough sea."

McPhail later spent many years as a volunteer nurse at the Motion Picture and Television Fund retirement home in Woodland Hills, where many residents remembered her from her Hollywood days.

Funny Mann Cliff Norton passed away but will always be remembered by many television viewers for his silly narration and characters from his series of silent comedy shows, *The Funny Manns*. Cliff was

responsible for your editor's introduction to many of the great comedians and particularly Ben Turpin.

Cliff had a long career in television, movies and radio and will be missed. He was 84.



George Rowe
Courtesy Rob Arkus

SURVIVING ROACH FILMS

by Joe Moore

For over a decade now Rob Farr and I have been helping Richard Roberts in his research on some of the great and often neglected screen comedians of the first half of the twentieth century. This research has resulted in a series of fine articles by Rich as well as filmographies assembled by Rob and myself.

With a number of these to be collected in book form we thought that we would also toss in something new. This lead to our working on a very large filmography of the Rolin and Hal Roach Studios (to be accompanied by a nice overview article on the same by Rich).

As with our other filmographies we have attempted to determine what films are still extant (as well as list archives holding prints of them). While doing this I began to realize that quite a lot of the Roach films survive.

Basically here's the rundown, as it currently stands.

All of the Roach silent features survive.

At least portions of two of the three Roach produced serials survive (WHITE EAGLE-1922 and THE TIMBER QUEEN-1922). Nothing has surfaced yet of the third serial, HER DANGEROUS PATH-1923.

As to the shorts, below is the breakdown. I consider these figures to be a low ballpark figure too as every month or so

Rolin/Roach-Pathe and Roach-Pathe			
YEAR	Number of Shorts Produced	Number of Shorts Extant (in part or whole)	Percentage Surviving
1915	15	3	20%
1916	34	7	21%
1917	38	12	32%
1918	52	28	54%
1919	55	42	75%
1920	58	32	55%
1921	60	32	53%
1922	71	38	54%
1923	88	66	75%
1924	90	54	60%
1925	71	53	75%
1926	54	49	91%
1927	36	34	94%
1928	5	4	80%

Roach-MGM			
YEAR	Number of Shorts Produced	Number of Shorts Extant (in part or whole)	Percentage Surviving
1927	18	11	61%
1928	40	24	60%
1929	26	19	73%

another Snub Pollard, Paul Parrott, Dippy Doo Dad or Eddie Boland etc.. seems to turn up extant.

Roach films, in general, have a very good survivability for several reasons.

The early Lloyd glasses films (1917-19) were so popular that they were later reissued in the 20s.

Pathe was big into making their product available to the home market. Many of the Roach films that they distributed between 1917-28 were later made available this way. Quite a number of the Roach-Pathe films survive in these collector 16, 9.5 and 8mm prints.

The Roach studios survived into the age of television and they began making their old films available for this market fairly early on. A couple of years ago Wendy Warwick White ran across one 50s television distribution package that had a listing of silent films available for telecast. That list had virtually all of the Roach-Pathe shorts in it (excepting the Lloyd films which Roach had sold to Lloyd in the 30s) as well as all three serials (plus a nice number of Sennett-Pathe shorts). This would mean that as late as the 1950s 16mm television prints were available on all these titles.

The biggest losses are in Rolin's early Harold Lloyd-Lonesome Luke films of 1915-17. Many of these were apparently lost in Lloyd's famous vault fire.

By the way, all of the Our Gang Pathe shorts survive (although not all of them complete). Several of the MGM Our Gang shorts remain lost.

As I mentioned above I only expect these figures to improve as more and more of the Roach-Pathe one & two reelers turn up.

The MGM silents were not home marketed the way the Pathe films were thus helping to account for the noticeable drop in extant films between the late Pathe films and the early MGM films.

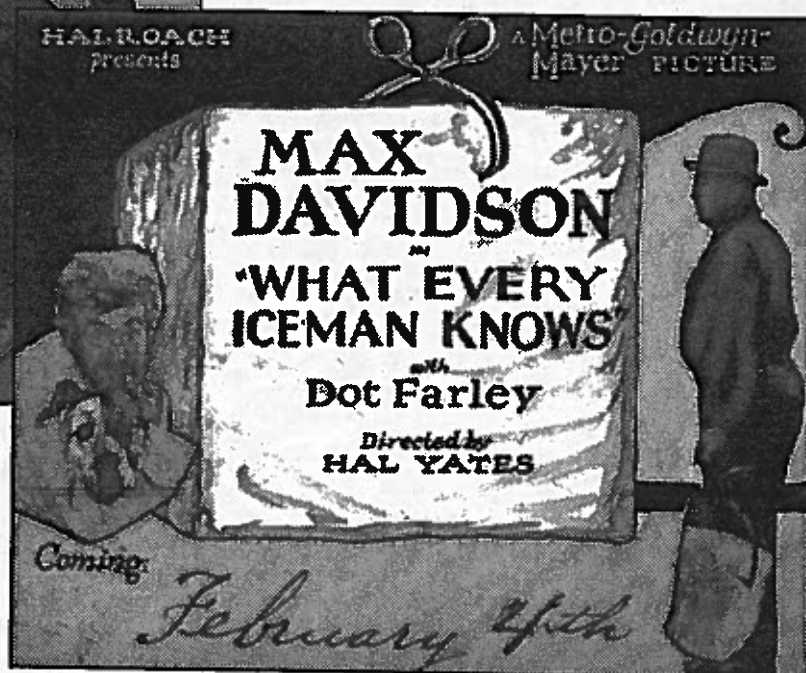
Among the missing MGMs are the following-
 Laurel and Hardy's HATS OFF-1927.

Our Gang's YALE VS. HARVARD-1927, THE OLD WALLOP-1927, HEEBEE JEEBES-1927, EDISON, MARCONI & CO.-1928, FAIR AND MUDDY-1928, GROWING PAINS-1928, SCHOOL BEGINS-1928, and THE HOLY TERROR-1928.

Charley Chase's ALL FOR NOTHING-1928, THE FAMILY GROUP-1928, ACHING YOUTHS-1928, THE FIGHT PEST-1928, IMAGINE MY EMBARRASSMENT-1928, IS EVERYBODY HAPPY?- 1928, 1928, ALL PARTS-1928, THE BOOSTER-1928, CHASING HUSBANDS-1928, RUBY LIPS-1929, OFF TO BUFFALO-1929 (There have been some unconfirmed reports as to this film being extant) LOUD SOUP-1929 THIN TWINS-1929, plus a large portion of THE WAY OF ALL PANTS-1927.

Max Davidson's WHAT EVERY ICEMAN KNOWS-1927, LOVE 'EM AND FEED 'EM-1927, FIGHTING FATHERS-1927, BLOW BY BLOW-1928, TELL IT TO THE JUDGE-1928, SHOULD WOMEN DRIVE?- 1928, THAT NIGHT-1928, and DO GENTLEMEN SNORE?- 1928.

Considering what we have seen from the surviving MGMs it's quite likely that there are some real gems among the missing. Let's hope that some of them come to light.



A black and white photograph of a man in a suit and tie, looking surprised or shocked while reading a newspaper. The newspaper has a large, dark, irregular shape on the left page, possibly a stain or a graphic. The background is dark and out of focus.

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